

ABSTRACT

Title of Thesis: CRAFTING CONVERSATIONS:
ARCHITECTURE AS A MEANS AND A VENUE FOR
EXPLORING CONTEMPORARY, POSTCOLONIAL,
JAMAICAN IDENTITIES

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Architecture, Planning, and Preservation

This thesis will explore the relationships between postcolonialism, the formulation of identities, architecture, fine art and folk art, making and craft-making. It will delve into postcolonial discourse to understand what postcolonialism is, how it is defined, and what it means in the Jamaican context. It will explore how identities are defined and what factors are considered in the creation or unearthing of identities. It will explore what role making and craft-making have in creating and/or expositing identities as well as the relation between making and craft-making with architecture. Ultimately, the research will lead to the question, in what ways can architecture manifest cultural identity and how can architecture illustrate a Jamaican, contemporary, postcolonial identity.

CRAFTING CONVERSATIONS: ARCHITECTURE AS A MEANS AND A VENUE FOR
EXPLORING CONTEMPORARY, POSTCOLONIAL, JAMAICAN IDENTITIES

by

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Background

Jamaica is a country with a rich history. A part of that history is the transatlantic slave trade. Gaining its independence from Great Britain in 1962, Jamaica is now a postcolonial country; with postcolonial issues. One such issue is what its postcolonial identity is. What does it mean to be “Jamaican” today, given that majority of the population has African slave ancestry but operates in a social and political world based on British colonialism in a landscape that is neither African nor British.

The result of this study will be an architectural thesis at the scale of the building and its immediate site. A maker’s building will be designed based on the exploration of Jamaica’s postcolonial identities. The building will be a making venue serving Jamaican artisans, craftspeople first and visitors who will engage with them and their works second. The building will be approximately 60,000 square feet and host studio spaces for the makers as well as exhibition spaces. A library of writings on Jamaican art history, the nationalism movement in Jamaica, among other relevant themes that will foster the postcolonial, explorative thinking in the building will accompany the exhibition spaces and studios.

The building will be located on a waterfront site adjacent to the existing Kingston Craft Market. The architectural proposition will either stand alone and be in tension with the existing craft market or be an adaptive re-use and expansion of the existing craft market. The water that the site fronts on is the Kingston harbor, the largest harbor on the island and a major shipping port. Additionally, the section of the waterfront that the site is located on was a part of a post-independence city redevelopment, where a part of the harbor was filled in to expand the city. This section of the waterfront is today poised for development as a ‘festival marketplace’ development by the Urban Development Corporation of Jamaica, with the possibility of attracting tourism to the site.

Kingston Timeline

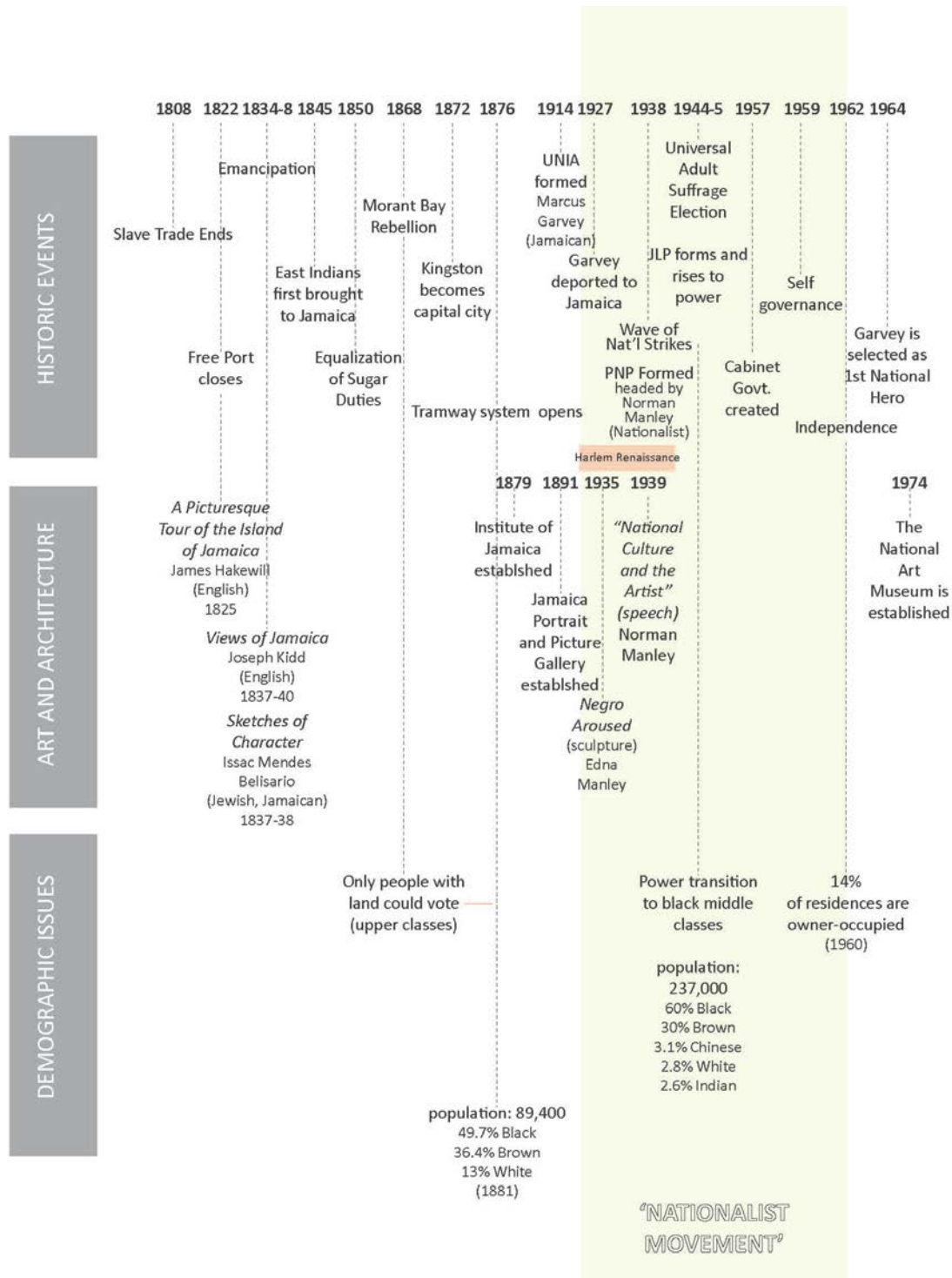


Figure 1. Kingston Timeline: Art and Architectural events, historic events, and demographics
Source: Image by author, March 2017

CHAPTER 1: POSTCOLONIAL THEORIES AND KINGSTON, JAMAICA

To understand postcolonialism one must begin with colonialism. Colonialism is a system of imperialism which usually deals with western nations exploiting other nations to their own benefit. John McLeod emphasizes that colonialism and imperialism are two distinct systems – where although both system rely on exploitation of other peoples for their own economic benefits, colonialism adds another layer to the exploitation, settlement in that region being exploited.¹ This added layer of settlement in that nation subtly and overtly disrupts the local culture in immeasurable ways. Colonialism, or at least British colonialism, usually involves imposing cultural norms and values on the settled society, resulting in a hierarchal society where the colonized society becomes viewed as backwards (even by its own people) and the colonizers as proper or civilized. McLeod calls this process “internalizing”² and captures this idea in a quote from Sam Selvon, Trinidadian writer:

When one talks of colonial indoctrination, it is usually about oppression or subjugation, or waving little Union Jacks on Empire Day and singing ‘God Save the King’ But this gut feeling I had as a child that the Indian was just a piece of cane trash while the white man was to be honoured and respected – where had it come from? I don’t consciously remember being brainwashed to hold this view either at home or at school.³

In addition to feeling as though their own culture is lesser than the colonizing culture, when colonized people try to assimilate into the ‘civilized’ colonial society, they are never seen as civil enough. No matter how much they mimic colonial people colonized people are seen as an ‘other’, as evidenced in Frantz Fanon’s, *Black Skin White Mask*, “A man was expected to behave like a man. I was expected to behave like a black man⁴”. One example of this is in Kingston, Jamaica at the Institute of Jamaica in Kingston. Although the institute was

¹ John McLeod, *Beginning Postcolonialism* (Manchester: Manchester University Press, 2000), 7.

² Ibid, 17.

³ Ibid, quoted in *Foreday Morning: Selected Prose* (Longman, 1989), 211.

Fanon, Frantz. *Black Skin, White Masks*. New York: Grove Press, [1952] 1986, 114.

established in 1879, promoting the visual arts in Jamaica, twenty five years later in 1904 only two black Jamaicans' works had been included in that art collection – that of Cudjoe and Mary Seacole⁵. The institute's artwork mostly focused on the representations of colonial leaders, society and landscapes, and was produced by visiting artists as well as mostly white or light skinned, upper and middle class Jamaicans. Claudia Huckle attributes this to the “restraints slavery and its after-effects imposed on the island's black majority”⁶

Understanding how ‘colonialism’ is defined and the effects it has on society, one can then define ‘postcolonialism’. McLeod states that though ‘postcolonialism’ uses the prefix ‘post’, ‘postcolonialism’ does not mean ‘after colonialism’. He posits that it takes into account the continuing effects of colonialism as well as change, “it acknowledges that the material realities and modes of representation common to colonialization are still very much with us today...but ...it asserts the promise, the possibility, and the continuing necessity of change...”

7

For this thesis, postcolonialism will be viewed in the manner described by McLeod, as a critical thought process, a way of reading the society that acknowledges the past and looks towards change.

Defining “Identity” in Kingston, Jamaica

Homi Bhabha introduced his famous text, *Location of Culture* (1994), setting the stage for what can be used to describe the milieu of contemporary Kingston, given its British colonial history.

Our existence today is marked by a tenebrous sense of survival. Living on the borderlines of

⁵ Huckle, Claudia. *Picturing the Postcolonial Nation*. Kingston: Ian Randle Publishers, 2013.

⁶ Ibid, 8

⁷ McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000, 33

*the 'present', for which there seems to be no proper name other than the current and controversial shiftiness of the prefix 'post': postmodernism, postcolonialism, postfeminism.... The 'beyond' is neither a new horizon, nor a leaving behind of the past... Beginnings and endings may be sustaining myths of the middle years; but in the fin de siècle, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion*⁸.

Jamaica's, and in turn Kingston's, history has created a multi-layered, heterogeneous, 'mixed' society. Various peoples and various narratives are represented on the island and in the city of Kingston. Important as well are the people and narratives of the diaspora. The perpetuation of colonialism in the society and the resistance against it places Kingston in an in-between existence, where its identity could be in flux.

This in-flux identity perhaps was at the root of the nationalist movement in Jamaica in the 1930s. Influenced by the afro-consciousness movements of the Harlem Renaissance, Black Paris and Négritude, as well as Marcus Garvey's popularity both in the United States and Jamaica, Jamaican nationalists sought to establish an identity outside of the identity inherited from the colonial past⁹. The intent of nationalism is to unify countries. Nationalism purports that communities can be tied together through their 'collective' history or culture. It is worth mentioning also that nationalism is a tool, a western tool, devised to unify western nations and as such, it is an ideal that is rife with colonial undertones. Because the 'nation' is formed under one collective history, the question of whose history is being told is an important consideration. Is it the history of the privileged or the history of the disenfranchised? Is it both at the expense of diluting their individual narratives? This struggle to achieve a singular identity is evidenced

⁸ Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994, 1

⁹ Huckle, Claudia. *Picturing the Postcolonial Nation*. Kingston: Ian Randle Publishers, 2013, 18

in the stories of nations that sometimes dissolved into civil wars or internal conflicts after fighting for a national identity.

Though nationalism has been linked to colonialism and racism, Benita Parry makes the argument that nationalism as a movement “released important ‘revolutionary energies’ and contributed much to anti-colonial resistance in ‘valorising the cultures denigrated by colonialism’¹⁰. For the purpose of this thesis then, nationalist explorations will be analyzed on the basis of having “revolutionary energy” while not privileging any one narrative over another in order to re-think, re-write and to re-draw another understanding of Jamaican identities.

Homi Bhabha posits that at present, plurality is encouraged over singularity¹¹. Or, in the words of Jean-François Lyotard, perhaps that small narratives (petits récits) are privileged over grand narratives (métarécit). No longer are ‘class’ and ‘gender’ the primary categories by which people are defined, rather, an awareness is given to race, gender, generation, institutionalized location, geopolitical locale and sexual orientation¹². These considerations, or pluralities, and their intersections, disallow a unified, singular way of understanding a society. Given then that it is difficult or impossible to think of the ‘nation’ or identity as a singular thing, one could instead think of identity as a collection of narratives – as an exploration of the intersections mentioned earlier, as a non-hierarchical collection of narratives, perhaps with no one singular resolution.

When we begin to look at identity no longer as an overarching idea as was the case in nationalist movements but rather as a collection and exploration of ideas, we begin to understand the place of the visual arts and literature in formulating ideas of identities. McLeod makes a case for the artist and the writer as agents for forging national identities. He

¹⁰ McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000, 121

¹¹ Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994, 1

¹² Ibid.

posits that artists and writers, as ‘native intellectuals’¹³, are able to digest the history and traditions, and incorporate the desires of the modern nation such that they reform traditions. This process of making and re-making is necessary in looking at culture and identity in the postcolonial sense, where nothing is and can be concrete. The artist’s and the writer’s making and re-making reiterate that culture is dynamic and shifting. Literature is especially important because, as C. L. Innes notes¹⁴, nationalist writers typically asserted “the existence of a culture which is, was the antithesis of the colonial one”¹⁵, while also emphasizing the relationship between the people and place.

Given the important position of artists and writers in understanding postcolonialism, Jamaican writers’ and artists ‘whose works have been heralded as expressing ‘Jamaicanness’ will be reviewed and synthesized into an understanding of Jamaican identity – understanding that this understanding will be personal and only one perspective that could be included in a larger pool of perspectives.

Performing Identity

Barbara Allen touches upon making, or rather ‘performance’ and its importance in generating identities¹⁶. Allen asserts that “people’s identities are constituted more by what they do and less so by what they appear as”¹⁷. She points to the concept of “performativity”¹⁸ as a tool for designing for regional identity, where a “performative act”¹⁹ is, “defined by iterative acts, verbal and physical, that serve to instill norms, at the same time concealing the

¹³ McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000, 84

¹⁴ Ibid, 91.

¹⁵ Innes, C. L. "Forging the Conscience of Their Race Nationalist Writers." In *New National and Post-Colonial Literatures: An Introduction*, by Brucke King, 123. Oxford: Clarendon Press, 1996, 123

¹⁶ Canizaro, Vincent B. *Architectural Regionalism Collected Writings on Place, Identity, Modernity, and Tradition*. New York: Princeton Architectural Press, 2007, 420

¹⁷ Ibid.

¹⁸ Ibid, 421.

¹⁹ Ibid, 422.

conventions or Foucauldian power force behind the acts”.²⁰ These performed actions therefore form the basis of a place’s regional character. Allen points to Chinatown and to Little Italy in New York City, where the buildings are not necessarily that different from others in the city besides the application of signs in the languages, but the spaces feel very different because of the activities being performed²¹. Allen also gives the example of Bethesda and Silver Spring in Maryland, where their urban forms are very similar but the atmospheres are very different because of who lives there and how they use the space²². Allen makes two points regarding architecture’s response to this. The first is that if identity is based on performance, then architecture is perhaps akin to a film set, designed based on the performance it is backdrop to²³. This assertion privileges the activity within space over the look or form of space, which Allen alludes to by saying, “...the regional feel of a place is 10% built form, 90% defined by what people do”²⁴. The second point that Allen makes regarding architecture’s response to “performativity” is that *style* is dissociated from regional architecture when one designs based on “performative regionalism”²⁵. “Once the spatial dimensions of human activities are satisfied, the visual appearance of the built environment is open”. This idea allows style not to be the generative force in creating regional design but rather the cultural practices of those being designed for. Allen does however point to the fact that in designing in this way, one can still consider the traditional forms, but “performative regionalism” allows architecture to become an “enabler of cultural practices”²⁶.

Finally, by understanding that identities are performed, architecture that seeks to

²⁰ Canizaro, Vincent B. *Architectural Regionalism Collected Writings on Place, Identity, Modernity, and Tradition*. New York: Princeton Architectural Press, 2007, 422

²¹ Ibid.

²² Ibid, 425.

²³ Ibid, 422

²⁴ Ibid, 425.

²⁵ Ibid, 426.

²⁶ Ibid.

illustrate identity can seek to be a backdrop or be shaped by those performances.

Collaging Performances of Identity

Literary 'Performances' by Mervyn Morris (1937), Poet

Dialogue for One

for the NDTC

*in this
reflective
exercise*

*the bodies
imitate*

*contraction
and release*

*each
glistening*

*performing
mirror*

*honouring
the other
artfully
dancing
identity²⁷*

Post-colonial Identity

*The language they're conducted in
dictates the play in these debates.
Good English, as they say, discriminates.
White people language white as sin.²⁸*

Heritage

*whispering ancestors
enfold me in their loving*

²⁷ Morris, Mervyn. *I Been There, Sort of*. Manchester: Carcanet Press Limited, 2006, 12

²⁸ Ibid, 27

*ghostly immanence*²⁹

Examination Room

*Dilapidated room,
paint peeling.
Sufferers
on edge.*

*The chief invigilator
gives the word.
The fingered papers rustle.*

*Outside the centre –
part of my recall –
trees bend and stretch
and breathe.
Winds, playful, tease.*

*We're struggling here
with questions
and time
and longing
for a life we glimpse
through dust
clouding the panes.*³⁰

Windscreen

*De garage people
Seh de neat
crack in mi windscreen
bound to grow*

*an though it hardly showin
now, between vibration and de heat
it noh mush grow?*

*I climb inside
an measure. So I know:
de crack is growin.*³¹

²⁹ Morris, Mervyn. *I Been There, Sort of*. Manchester: Carcanet Press Limited, 2006, 29

³⁰ Ibid, 85

³¹ Ibid, 91

Author of the preceding poems, Mervyn Morris, is a Rhodes Scholar and noted Jamaican poet. Born in Kingston, Jamaica in 1937 he would eventually go to school at the University College of the West Indies and St. Edmund Hall in Oxford. He served on staff at the University of the West Indies from 1966 to 2002, and retired as Professor of Creative Writing and West Indian Literature.³² His career in writing has taken him to London, Canada, the United States, England, Wales, Germany, Belgium, Malaysia and the wider Caribbean.³³

Morris' poems often deal with issues of Jamaican identity and the Jamaican context. The preceding poems were selected because they deal with themes such as performing identity, postcolonial identity, heritage, Jamaican site conditions and language interdependently as much as this thesis is weaving those themes together in order to speak to Jamaican identities.

Dialogue for One addresses the reflective process of dance (a performative act) and its relationship to expressing identity. The poem alludes to the mirrored process in "dancing identity" where dancers look to each other and imitate each other, honoring each other's bodies and movements to make a unified performance or "dialogue".

Post-colonial Identity illustrates how language, specifically "good english" language, is a point of contention in a postcolonial society. It points to the power dynamics imbued in the language of the previous colonial powers and its discriminatory effects in contemporary times. It points to the situation in Jamaica where you are seemed more civilized based on your command of the English language or how "good" your English is. It is especially critical of the language and its originators in the final line, "White people language white as sin"³⁴ This final line it seems also tries to re-write the 'universally' held notion that the color white is pure by calling out the color white twice, neither with any sort of positive connotation.

³² Morris, Mervyn. *I Been There, Sort of*. Manchester: Carcanet Press Limited, 2006, 1

³³ Ibid.

³⁴ Ibid, 27

Heritage very straightforwardly illustrates that the memory of Morris' ancestors is a "ghostly" presence in his material world. If Morris is writing about Kingston, where he is from, one can then assume that ancestral memories are immanent in Kingston.

Examination Room (for me) has a layered reading. The first is a critique of the current school system in Jamaica, inherited from the British, where allusions are being made between the poor working conditions of the dilapidated room and the cane fields as well as between working under the monitory gaze of an overseer or an "invigilator". Additionally, this poem illustrates my personal experience of inhabiting a Jamaican school building, where there is always a connection to the exterior – to the trees, the wind and the dust.

Finally, *Windscreen* introduces the Jamaican creole language, patois. Notice the setting of this poem, a "garage", which means a car mechanic's shop. The Jamaican creole is usually reserved for more informal conversations and for some it is inferior to standard English. This reading of the poem introduces us to class-language relations in Jamaica. Additionally, this poem introduces us to other climatic omnipresent factors of the Jamaican landscape – "vibration an de heat"³⁵. Vibration, in the car, probably refers to the often-occurring rough conditions of Jamaican roads and journeys and heat obviously refers to the almost year-round very high temperatures in Jamaica.

³⁵ Morris, Mervyn. *I Been There, Sort of*. Manchester: Carcanet Press Limited, 2006, 91

Artistic 'Performances' by Edna Manley (1900 -1987), Artist



Figure 2. Negro Aroused, 1935

Source: Edna Manley, The National Library of Jamaica, The Wallace Campbell Collection, Accessed May 8, 2017, <http://ednamanleyfoundation.org/portfolio/negro-aroused-2/>



Figure 3. Beadseller, 1922

Source: Edna Manley, National Gallery of Jamaica, Accessed May 8, 2017, <https://nationalgalleryofjamaica.wordpress.com/2014/09/08/in-retrospect-section-2-seminal-exhibitions/edna-manley-beadseller/>

Edna Manley was born in 1900 in England to an English father who was a Methodist minister (with missionary history in Jamaica) and a Jamaican mother. While she attended several art schools in England, including the St. Martin's School of Art in London, she did not complete any of the programs³⁶. She moved to Jamaica in 1922 after eloping with her Jamaican-born first cousin, Norman Manley who was studying in England on a Rhodes Scholarship.³⁷ The Manleys would go on to become influential in Jamaica with Norman becoming an eventual Prime Minister (1959-1962) while Edna “gained significant national recognition and influence and became an active scout for local talent”³⁸.

Upon Edna's arrival to Jamaica she sculpted *The Beadseller* (1922), which is the same year that Jamaican art historiography heralds as the beginning of the Jamaican art movement³⁹. It was noted that at this point, the representation of black Jamaicans was beginning to be focused on and expressed in a “modernist vocabulary”⁴⁰. Note the use of the term “modernist” implying that whatever art that existed at the time before Edna's arrival was not modern, not civilized? This is important to note because of Edna's social standing within the community. As a woman from England, with lighter skin (and eventually the wife of the prime minister), Edna Manley did not represent the working class, black Jamaica inhabitant, and so was probably held to a different esteem than Jamaican artists practicing before her arrival.

Class privileges aside, Edna's Manley early works without a doubt begin to express Benita Parry's notion of “revolutionary energies”⁴¹.

³⁶ *Caribbean Art at the Crossroads of the world*. New York: El Museo del Barrio in association with Yale University Press, n.d., 183

³⁷ Ibid

³⁸ Ibid, 185.

³⁹ Huckle, Claudia. *Picturing the Postcolonial Nation*. Kingston: Ian Randle Publishers, 2013, 13

⁴⁰ Ibid

⁴¹ McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000, 121

*Edna Manley's Negro Aroused (1935) for example, a sculpture featuring the head of an upward looking black male, is said to represent this spirit and embody the new found self-confidence of black Jamaicans and has been called 'the undisputed icon of Jamaican cultural nationalism'”*⁴²

Collaging Morris' and Manley's Performances

The World is a Collage

*Collage combines pictorial motifs and fragments from disconnected origins into a new synthetic entity which casts new roles and meanings to the parts. It suggests new narratives, dialogues, juxtapositions and temporal durations. Its elements lead double-lives; the collaged ingredients suspended between their originary essences and the new roles assigned to them by the poetic ensemble.*⁴³

Understanding that the Jamaican society is plural and so the work of artists and writers will be colored by their class, race, gender and other societal factors, collage seems a suitable method of piecing their narratives or performative acts together to create that new synthetic entity expressed earlier. By collaging works of art with work of art, or works of art with literature or literature with literature, the author can privilege certain elements of the works over the others, giving new meaning to works individually, but also creating a new product with its own meaning. This new product, this synthesis, could then be used to illustrate my own understanding of Jamaican identity based on works of other 'native intellectuals'.

⁴² Hucke, Claudia. *Picturing the Postcolonial Nation*. Kingston: Ian Randle Publishers, 2013, 13

⁴³ Pallasmaa, Juhani. "Foreword." In *Collage and Architecture*, by Jennifer A. E. Shields, ix. New York: Routledge, 2014.

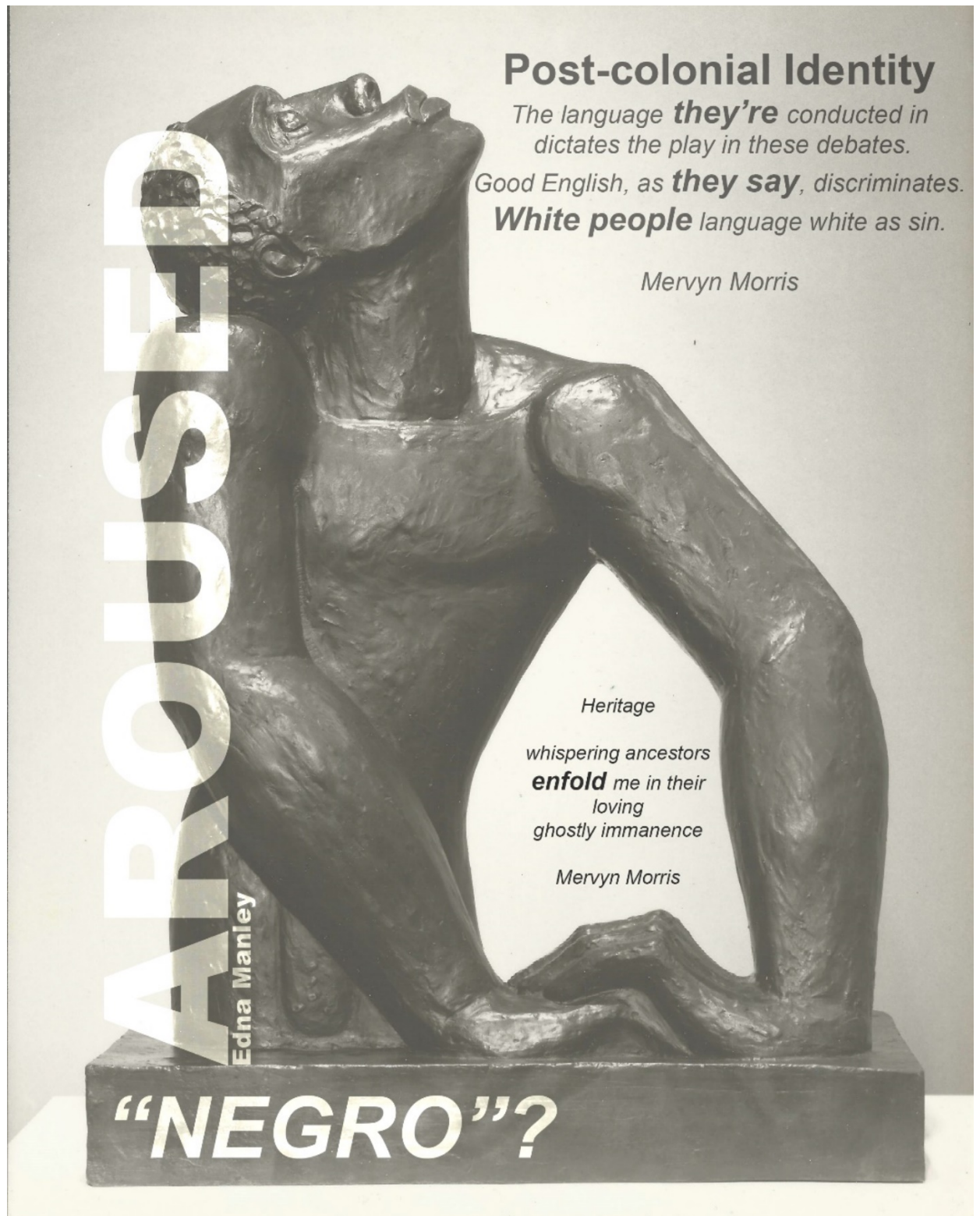


Figure 4. Collage of Negro Aroused by Edna Manley and Mervyn Morris Poems
Source: Image by Author

CHAPTER 2: SITE

Site Description

The site for this thesis is on the Kingston waterfront in Downtown, Kingston, Jamaica which was developed in the early 1970s⁴⁴ by the Kingston Waterfront Re-Development Company in conjunction with Shankland Cox and Associates, architects out of London⁴⁵. (see Figure 5).



Figure 5. A New Shoreline for an Old City, n.d.

Source: J.S. Tyndale-Biscoe, *A New Shoreline for an Old City*, (Kingston: Institute of Jamaica, 1986) # 46, 58

⁴⁴ Clarke, Colin G. "The Development and Redevelopment of the waterfront in Kingston, Jamaica." *Geography* 56, no. 3 (1971): 237-240, 238

⁴⁵ The Daily Gleaner. "Urban Development Programme Set" The Daily Gleaner, July 11, 1968.

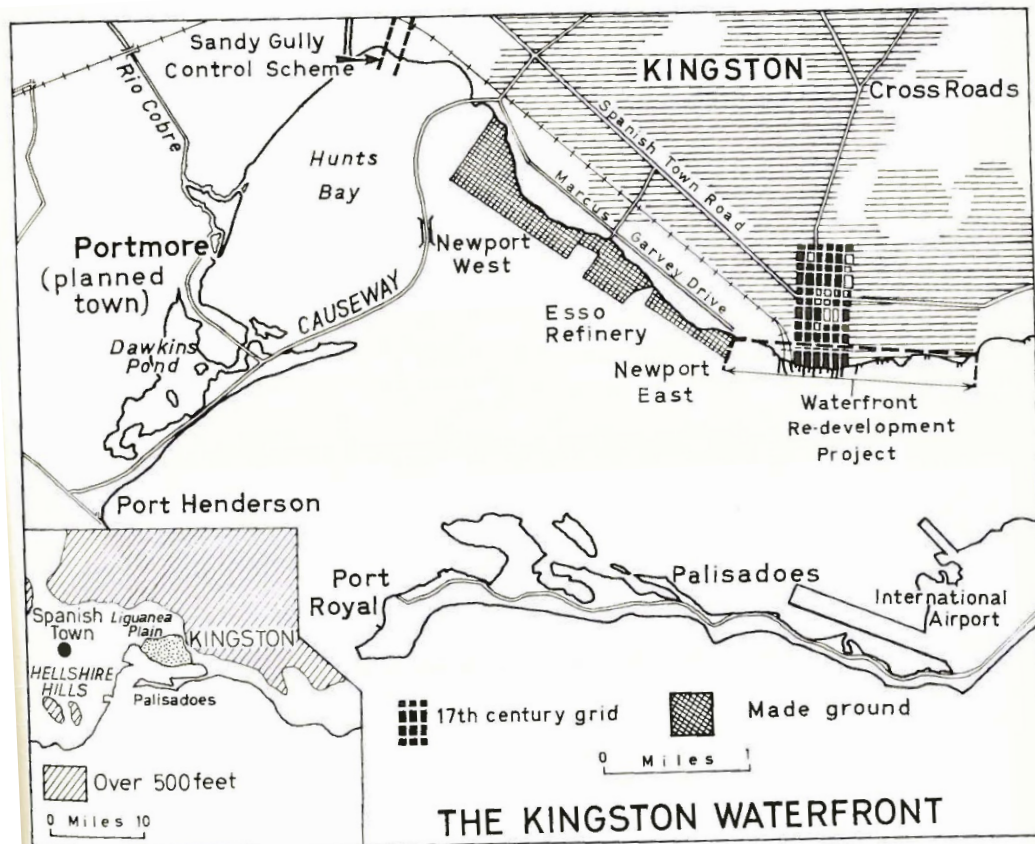


Figure 93. Kingston, 1961: Waterfront development.

Figure 6. Kingston, 1961, n.d.

Source: Clarke, Colin G. *Kingston, Jamaica Urban Development and Social Change, 1692 - 1962*. Berkeley: University of California Press, 1975, 247

The waterfront is located on the Kingston Harbor, one of the largest natural harbors in the world (source). The harbor is integral to the city's import/export industry. This harbor is defined to the north by Downtown Kingston and the waterfront development, and to the south by the Palisadoes Strip, which is a natural spit of land that connects Kingston to the main international airport, Norman Manley International Airport (NMIA) (see Figure 7)

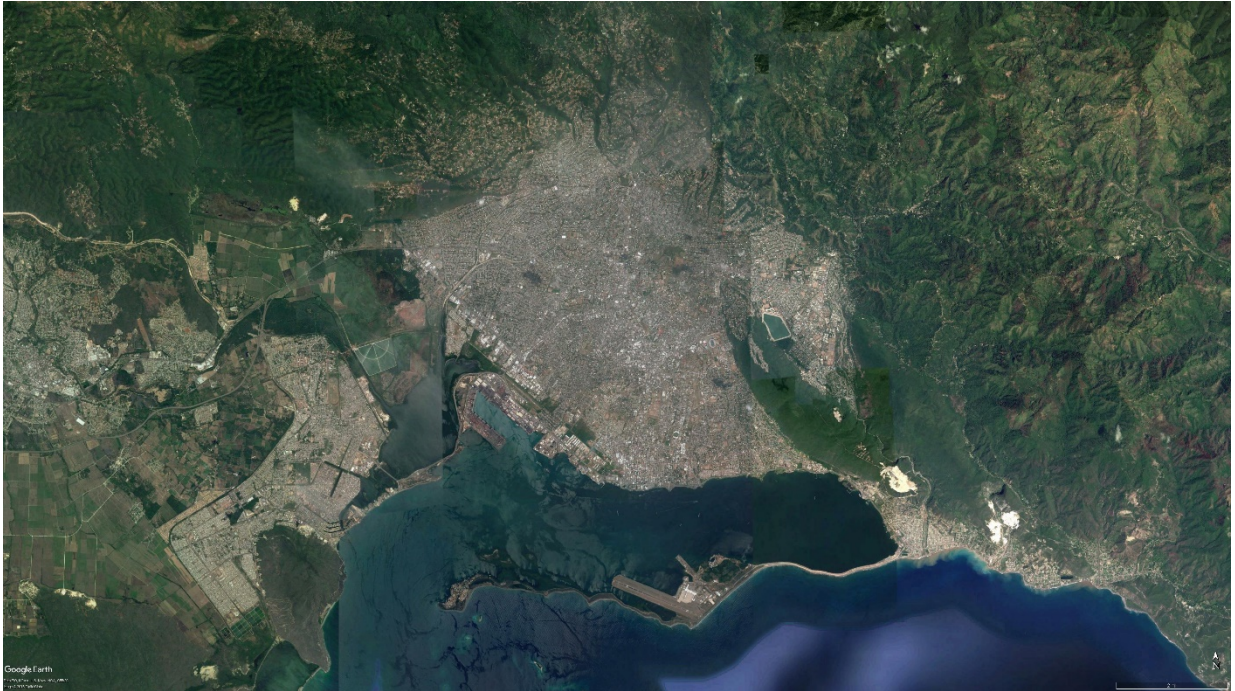


Figure 7. Image showing the NMIA connected to Kingston via the Palisadoes spit.
Source: Google Earth Pro, Accessed April 10, 2017

The waterfront development, designed to be an, “attractive tourist landing centre”⁴⁶ was conceptualized to include a 400-room hotel, a 200,000 square feet office block, two apartment hotels with 150 apartments, a department store and a shopping area with restaurants, cafes and nightclubs⁴⁷. Additionally, a new coastal road would be created as well as 1000 parking spaces; 500 of which would be in a new parking garage.⁴⁸ The plans included the demolition of all buildings on the 7-lot site including the Victoria Craft Market – the market would be moved to the United Fruit Company’s building on Port Royal and Pechon Street.⁴⁹

Today, despite the development of a landscaped promenade along the water, the

⁴⁶ The Daily Gleaner. “Development plans for downtown Kingston: first phase of construction begins” The Daily Gleaner, March 21, 1968.

⁴⁷ The Daily Gleaner. “City waterfront re-development agreement signed” The Daily Gleaner, October 21, 1967.

⁴⁸ Ibid.

⁴⁹ The Daily Gleaner. “Development plans for downtown Kingston: first phase of construction begins” The Daily Gleaner, March 21, 1968.

waterfront is not as active as expected; with the closure of the piers, the water's edge is sparsely engaged. My observations are that the activities that can be frequently seen along the waterfront include: jumping off the old pier infrastructure into the harbor, small scale fishing, and infrequent hosting of public events such as Cabana City Reserve and other popular parties in Kingston. Recently, a cruise ship, the MS Monarch, docked in the harbor for the first time in five years⁵⁰ because all other major ports were occupied, opening the possibility of reintroducing tourism to Kingston.



Figure 8. This is a view of the office of the Urban Development Corporation in Kingston Jamaica from the Waterfront, 2007

Source: Tillon Aniel, Wikimedia Commons, accessed April 6, 2017, https://commons.wikimedia.org/wiki/File:View_of_the_Kingston_Waterfront.jpg

The waterfront redevelopment can be characterized by the Bank of Jamaica building to the east of Ocean Boulevard and the Kingston Craft Market to the west of Ocean Boulevard to the west. The architecture between these two ends are 1970s modernist buildings indicative of the architectural history of the time.

Bank of Jamaica building

The Bank of Jamaica building, built between 1972 and 1975, stands at 14 stories above ground.

⁵⁰ Jamaica Observer. “MS Monarch’ docks in Port of Kingston.” Jamaica Observer, December 6, 2017. Accessed April 6, 2017. <http://www.jamaicaobserver.com/news/-MS-Monarch--docks-at-Port-of-Kingston>.

The building appears to be influenced by brutalism. Its facades feature concrete more heavily than fenestration.



Figure 9. Downtown Kingston Waterfront, 2008

Source: Anatoly Terentiev, Wikimedia Commons, accessed April 6, 2017, https://commons.wikimedia.org/wiki/File:Downtown_Kingston_waterfront.jpg

The Jamaica Conference Center

Adjacent to the Bank of Jamaica is the Jamaica conference center by architect, Patrick Stanigar.

It was built between 1980 and 1983 and was awarded the Governor General's Award for architecture.

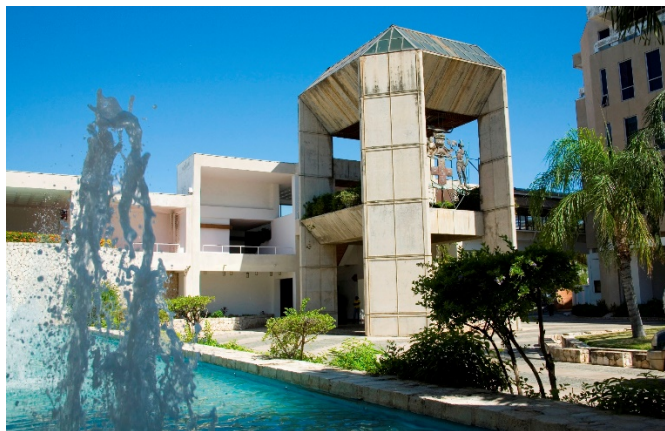


Figure 10. Jamaica Conference Center

Source: KPMG, accessed April 6, 2017, <https://home.kpmg.com/jm/en/home/events/locations/jamaica-conference-center.html>

Ocean Towers Complex



Figure 11. Health Ministry and The Ocean Towers at the Kingston Water Front, 2010.

Source: Shawn Mitchell, Panoramio, accessed April 10, 2017, <http://www.panoramio.com/photo/40241542>

Digicel Headquarters building



Figure 12. Street side shops with Digicel Headquarters in background, 2016

Source: Image by author

Kingston Craft Market



Figure 13. Kingston Craft Market, 2016

Source: Image by author



Figure 14. Kingston Craft Market, 2016

Source: Image by author

Site History

Foundation of Kingston

In 1692, thirty-seven years after the British captured Jamaica from the Spanish, Kingston was established. It was not originally the capital city, as it is today, but rather a port town. It became the capital city after a large earthquake that year destroyed nearby Port Royal, one of four of the British's principal towns in the Caribbean⁵¹. The earthquake saw the demise of Port Royal after half of the town sank into the Kingston Harbor and its citizens were forced to resettle in nearby Kingston.

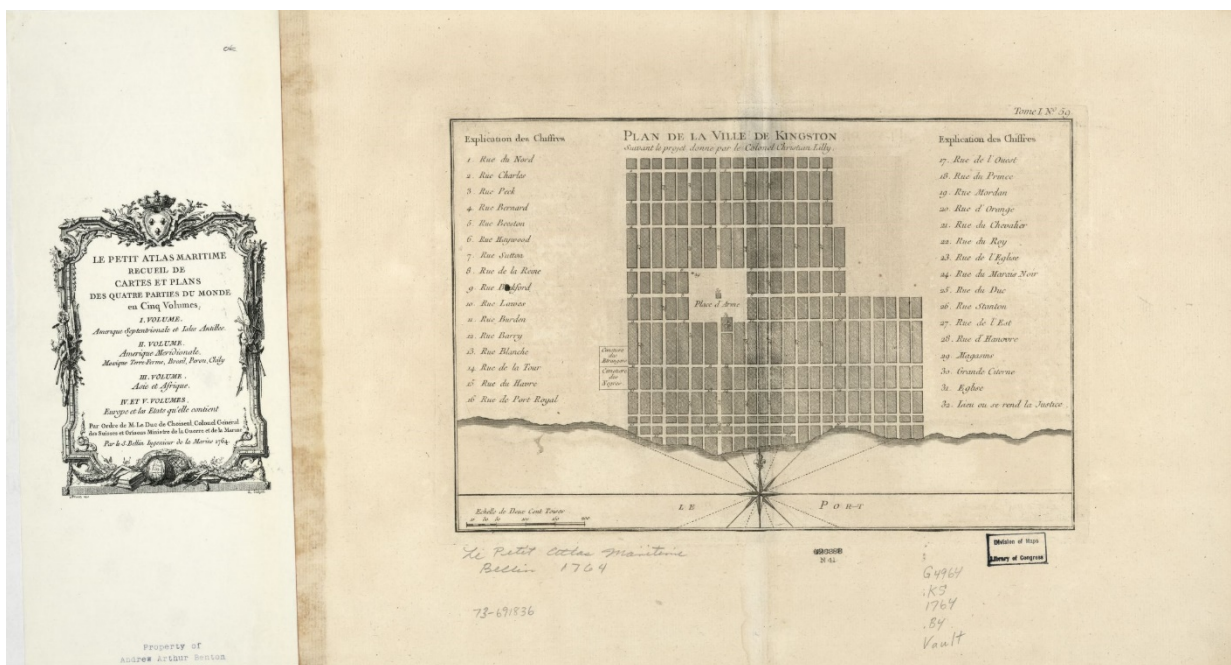


Figure 15. Plan de la ville de Kingston, 1764

Source: Jacques Nicolas Bellin, Christian Lilly, Retrieved from the Library of Congress, Accessed April 10, 2017, <https://www.loc.gov/item/73691836/>.

The plan of Kingston was designed by John Goffe and Christian Lilly, who according to

⁵¹ Clarke, Colin G. *Kingston, Jamaica Urban Development and Social Change, 1692 - 2062*. Berkeley: University of California Press, 1975, 5

Clarke transplanted a European town plan⁵². Clarke insinuates that the city was “designed by the white elite to fulfill its own requirements,”⁵³ Clarke describes that the town at its inception was three quarters of a mile in length from north to south and a half of a mile in width from east to west. It was 240 acres of land (bought from Colonel Beeston, absentee proprietor and was made up of blocks three hundred and twenty feet wide, bisected by lanes running north to south⁵⁴. The individual lots were 150 feet long and had 50 feet of frontage. The major streets were adjacent to the main central parade square. These streets were 66 feet wide in contrast to the standard 50 feet wide roads of the rest of the plan⁵⁵.

The first major building built in Kingston was the parish church (c.1702), which sat south-east of Parade Square⁵⁶. Shortly afterwards the playhouse and the courthouse were built along Harbor Street (the playhouse was later moved in 1783 to a lot that fronted parade square⁵⁷. By 1774 the Methodist church to the east of the square was introduced as were the military barracks to the north.

⁵² Clarke, Colin G. *Kingston, Jamaica Urban Development and Social Change, 1692 - 2962*. Berkeley: University of California Press, 1975, 5

⁵³ Source Colin Clarke, 2006, *Decolonizing the Colonial ...*, page 9

⁵⁴ Ibid.

⁵⁵ Ibid, 8.

⁵⁶ Ibid, 16.

⁵⁷ Ibid.



Figure 7. Made by Richard Jones and first appeared in P. Brown, *The Civil History of Jamaica*, 1756; copy taken from E. Long, *History of Jamaica*, 1774, vol. 1.

Figure 16. Made by Richard Jones and first appeared in P. Brown, *The Civil History of Jamaica*, 1756; copy taken from E. Long, *History of Jamaica*, 1774, vol. 1.
Source: Clarke, Colin G. *Kingston, Jamaica Urban Development and Social Change, 1692 - 1962*. Berkeley: University of California Press, 1975, 161

Clarke notes that by the beginning of the nineteenth century the city had 30,000 to 35,000 inhabitants, 2,000 of which were runaway slaves⁵⁸. “As early as 1744 Kingston was surrounded by a discontinuous scatter of huts where blacks and runaway slaves found shelter⁵⁹.

Clarke describes that the central point of the city was not a central business district, but the parade square.⁶⁰

The focal point in Kingston during slavery was not a central business district – it did not exist – but the Parade, on or near to which were located the town’s religious and administrative buildings. In the lower part of the town, merchant houses adjoined the Negro market, and the social and economic atmosphere of this commercial district was similar to a bazaar. Almost no distinction was made between workplace and residence, and, with the exception of the mansions of the elite, houses were used as homes, workshops, or places in which to conduct

⁵⁸Clarke, Colin. *Decolonizing the Colonial City Urbanization and Stratification in Kingston, Jamaica*. New York : Oxford University Press, 2006, 11

⁵⁹ Ibid

⁶⁰ Ibid

*public and commercial business.*⁶¹

Clarke goes on to describe that the central focus of the city, the Parade, was used for recreation (by non-blacks?), for military purposes and very crucially, for hanging! The central focus, what the city was planned around, was used for hangings!

The Parade also stands as a central point of relation for describing where certain groups lived within the city. Clarke notes that the white elite in a demonstration of their power moved from the harbor area to the more attractive and lesser populated areas of Kingston and later the adjoining parish of St. Andrew.⁶² Wealthy “coloured” people, which means not fully black in this sense, as well as Jews lived in these areas as well, though Clarke notes that most Jews lived in the Western part of town, near to where slaves were traded. The streets to the south of the parade showed the greatest mixture of races with a dense population consisting of an increasing number of “free coloureds and blacks as the white population declined”⁶³ Slaves lived south, near the harbor and merchant houses as well as on the outskirts of the town.

⁶¹Clarke, Colin. *Decolonizing the Colonial City Urbanization and Stratification in Kingston, Jamaica*. New York : Oxford University Press, 2006, 11

⁶² Ibid, 12

⁶³ Ibid.

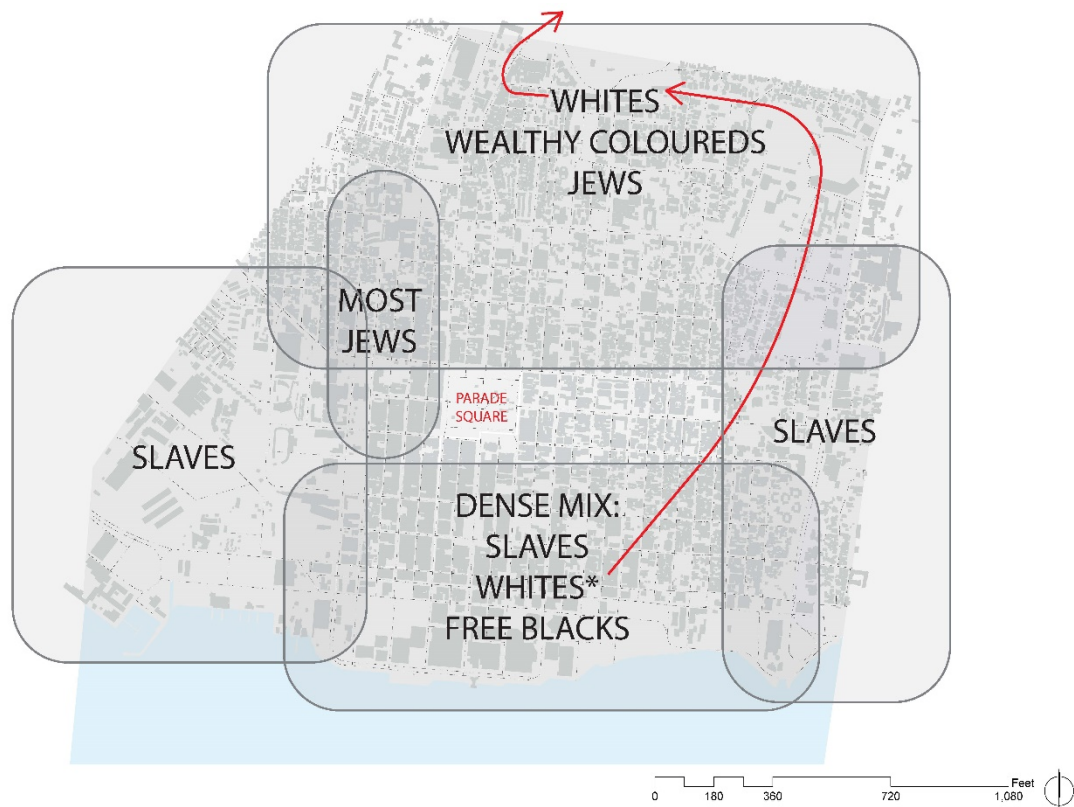


Figure 17. Urban Spatial Segregation of Kingston in the 19th Century Overlaid on the Current City Plan
 Source: Image by Author

1872 Introduction of the Victoria Market

The Victoria Market was opened on May 24, 1872, the anniversary of Queen Victoria's birthday one block south of Port Royal Street on Kings Street. It was the central meat and vegetable market in the city and the traditional center for Christmas morning activities⁶⁴. It is described as a "sprawling metal frame building with its high zinc roof and ornamental iron grillwork, its ornate fountain and splendid courtyard, its arched clock-tower gateway"⁶⁵.

⁶⁴ *Daily Gleaner*. March 31, 1971.

⁶⁵ *Ibid.*



Figure 18. Victoria Market Christmas Morning, 1898

Source: National Library of Jamaica Digital Collection, Accessed April 13, 2017, <http://nljdigital.nlj.gov.jm/items/show/996>

The market was condemned by the city in 1956 and ownership was taken over by the Jamaica Industrial Development Corporation. They transformed the venue into a crafts center where mostly straw goods were sold⁶⁶. Popular items sold in the market were: straw bags, baskets, hats, mats and other straw decorations. Additionally, pottery, hand-painted textiles, jewelry, needlecraft, woodcraft, cigars, liquors, paintings and sculptures were sold. In 1970, the site was designated to be officially closed as part of the Kingston Waterfront Redevelopment Programme and moved to its current location on Ocean Boulevard. Today, the market stands as the Kingston Craft Market.

The 1907 Earthquake

The National Library of Jamaica (NLJ) recounts that an earthquake hit the island on January 14, 1907 at 3:30 in the afternoon⁶⁷. The earthquake registered 9.5 on the richter scale, killing between 800 and 1000 people and injuring many more. Immediately after the earthquake, fire broke out in Kingston, destroying even more than the earthquake had.

⁶⁶ *Daily Gleaner*. March 31, 1971.

⁶⁷ National Library of Jamaica. n.d. <http://www.nlj.gov.jm/history-notes/Earthquakes%20of%20Jamaica%20final%20edited.pdf> (accessed April 17, 2017)

According to the NLJ 56 acres of commercial property were destroyed; South Parade, Mark Lane and Orange Street were engulfed in fire and nearly every building on Harbour Street, Port Royal Street and Water Lane were destroyed.⁶⁸



Figure 19. Post office and court house, Kingston, after the 1907 earthquake, 1907
Source: National Library of Jamaica Digital Collection, Accessed April 13, 2017,
<http://nljdigital.nlj.gov.jm/items/show/2503>.

⁶⁸ National Library of Jamaica. n.d. <http://www.nlj.gov.jm/history-notes/Earthquakes%20of%20Jamaica%20final%20edited.pdf> (accessed April 17, 2017)

Site Selection



Figure 20. Image Showing Kingston Craft Market in Context

Source: Google Earth Pro, Accessed April 13, 2017

A site adjacent to the Kingston Craft Market has been chosen for this thesis project. This location offers an opportunity for the proposed building to have dialogue with and to inspire the activity within the craft market. By proposing a building that focuses on the exploration of Jamaican identities, it challenges the craft market to sell items produced by Jamaican makers, rather than what the sellers have currently imported from China. This is especially crucial as the general site is a part of a redevelopment plan that aims to create a cultural hub of the area. This hub, being planned by the Urban Development Corporation, seeks to attract locals as well as tourists to the waterfront for commercial, recreational and entertainment purposes.

The current site on Ocean boulevard is ideally positioned within the confines of the 1970 Kingston Waterfront Development Programme site, a post independent construction

effort by the municipality. The site sits at a critical position where the boundaries of the colonial city and the post-independence re-development meet. (see Figure 21)



Figure 21. Kingston waterfront 2017 vs. 1849
Source: Image by Author

This tense position creates an opportunity for questioning ‘Jamaicaness’ considering both the colonial and the contemporary context. The Ocean boulevard site is also on the ‘border’ of Kingston and the Kingston Harbor. Homi Bhabha quotes Heidegger who talks about the ‘border’ as where something begins its existence⁶⁹. The ‘border’ condition then is a fitting metaphor for exploring the contemporary Jamaican existence

Finally, as mentioned previously, the waterfront development on the edge of Kingston is an iconic address that sits on the harbor and presents itself as the introduction to Kingston to visitors and travelers coming into Kingston from the Norman Manley Airport across the harbor.

⁶⁹ Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994, 1

This site therefore could make a statement to visitors and residents alike as they enter and leave the city, while assuming ownership of the former port and redefining its meaning.

Site Planning

The site located on Ocean Boulevard falls within the purview of the Urban Development Corporation's (UDC) Downtown Kingston and Port Royal Redevelopment Plan. According to the UDC's website, *"The UDC is the principal public sector organisation (sic) responsible for planning and designing urban environments in designated areas in Jamaica. It is also the entity charged with preparing, developing and implementing plans for urban development, urban renewal and rural modernization, in collaboration with other agencies."*⁷⁰

According to the redevelopment plan's executive summary prepared by the UDC, the key objectives (relevant to this thesis) of the plan include: bringing a re-birth to the city's landscape; enticing the private sector to make use of urban renewal initiatives to spur redevelopment and rehabilitation of dilapidated areas; reinforcing the city's potential as a viable location for commerce; and creating an aesthetic space to attract visitors to the Kingston waterfront and the Port Royal Peninsula⁷¹.

While the plan calls for buses and taxis to remain the main form of transportation around the city, other forms of transportation have been considered in the master plan as well. A Rail system will be re-introduced to the city which should spur development in the market district (north of the site). The proposed rail system would come in the form of Light Rail Transit (LRT)⁷². The LRT would link downtown to major hubs in Kingston and nearby Saint

⁷⁰ Urban Development Corporation. n.d. <http://www.udcja.com/brief-history-urban-development-corporation-1> accessed 4/13/17 (accessed April 13, 2017).

⁷¹ Urban Development Corporation. January 2013. <http://www.udcja.com/downtown-kingston-and-port-royal-redevelopment-plan> (accessed April 13, 2017), 1

⁷² Urban Development Corporation. January 2013. <http://www.udcja.com/downtown-kingston-and-port-royal-redevelopment-plan> (accessed April 13, 2017), 128

Catherine such as Portmore, Half Way Tree, Port Royal and the Norman Manley International Airport.

Figure 10: TRANSURB'S Proposed LRT Line Portmore to Downtown Kingston



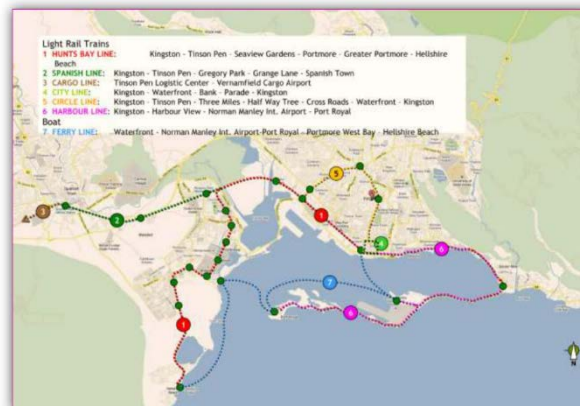
Source: Multi-modal Transport Study, Kingston Region (TRANSURB Technirail)

Figure 22. TRANSURB'S Proposed LRT Line Portmore to Downtown Kingston

Source: Urban Development Corporation. January 2013. <http://www.udcja.com/downtown-kingston-and-port-royal-redevelopment-plan> (accessed April 13, 2017)

Additionally, a ferry system would be implemented to connect Kingston to the airport and to Port Royal.

Figure 11: Proposed Multi-modal Links for the Kingston Metropolitan Transport Region



Source: Multi-modal Transport Study, Kingston Region (TRANSURB Technirail)

Figure 23. Proposed Multi-Model Links for the Kingston Metropolitan Transport Region

Source: Urban Development Corporation. January 2013. <http://www.udcja.com/downtown-kingston-and-port-royal-redevelopment-plan> (accessed April 13, 2017)

The most critical component of the redevelopment plan is the Festival Marketplace Development Plan.

“The festival marketplace will be used to develop a commercial, recreational and

entertainment center as a major public amenity for Downtown Kingston. The center will include cruise ship and ferry piers, a restored Victoria craft market and fishing complex in addition to public plazas and landscaped areas. It is also anticipated that the development will also have areas for residential purposes.”⁷³



Figure 24. Development Concepts & Proposals, 2013

Source: Urban Development Corporation, Downtown Kingston & Port Royal Development Plan,302 report. Accessed...

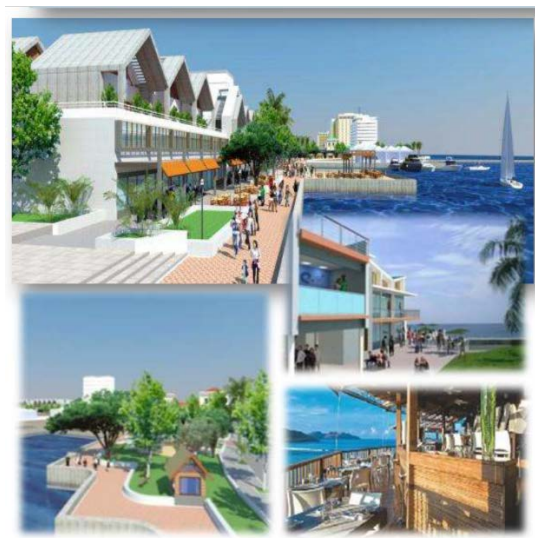


Figure 25. Development Concepts & Proposals, 2013

Source: Urban Development Corporation, Downtown Kingston & Port Royal Development Plan,302 report.

Lastly, the redevelopment plan calls for the connection of the craft market to the food market, Coronation Market, a few blocks to the north in what is called the “Market District”⁷⁴

⁷³ Urban Development Corporation. January 2013. <http://www.udcja.com/downtown-kingston-and-port-royal-redevelopment-plan> (accessed April 13, 2017), 286

⁷⁴Urban Development Corporation. January 2013. <http://www.udcja.com/downtown-kingston-and-port-royal-redevelopment-plan> (accessed April 13, 2017), 297



Figure 26. Renovations and Redevelopment Proposals - Market District, 2103
 Source: Urban Development Corporation, Downtown Kingston & Port Royal Development Plan, 296,

Climatic Considerations

The Jamaican Meteorological Service describes Jamaica as being in the Tropics at 18 degrees north and 77 degrees West, placing it 4.5 degrees south of the Tropic of Cancer.⁷⁵

⁷⁵ Meteorological Service, Jamaica. *General*. 2002. <http://www.metservice.gov.jm/climate.asp> (accessed

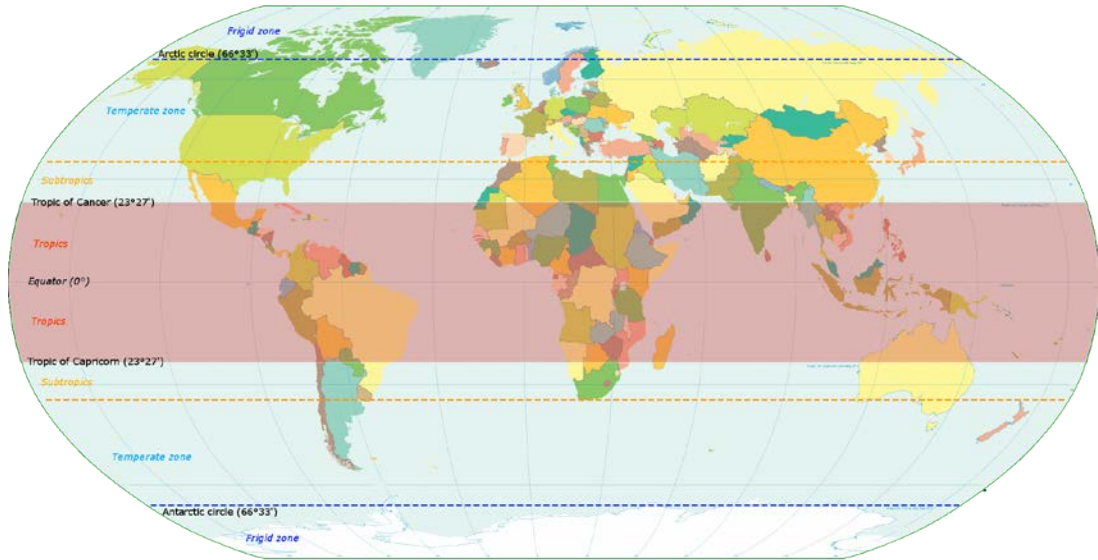


Figure 27. World map indicating tropics and subtropics, 2013
Source: KVDP, Wikimedia Commons, Accessed May 9, 2017,
https://commons.wikimedia.org/wiki/File:World_map_indicating_tropics_and_subtropics.png

The meteorological service indicates that Jamaica's climatic influences are⁷⁶:

1. The Northeast Trade Winds
2. The mountain range that runs east-southeast to west-southwest along the center of the island.
3. The Caribbean Sea's warmth
4. Upper and low level low-pressure centers, troughs and cold fronts from North America which usually occur between mid-October and mid-April
5. Tropical waves, depressions, storms and hurricanes which usually occur from April to December, with June to November being the official hurricane season.

May 9, 2017).

⁷⁶ Ibid

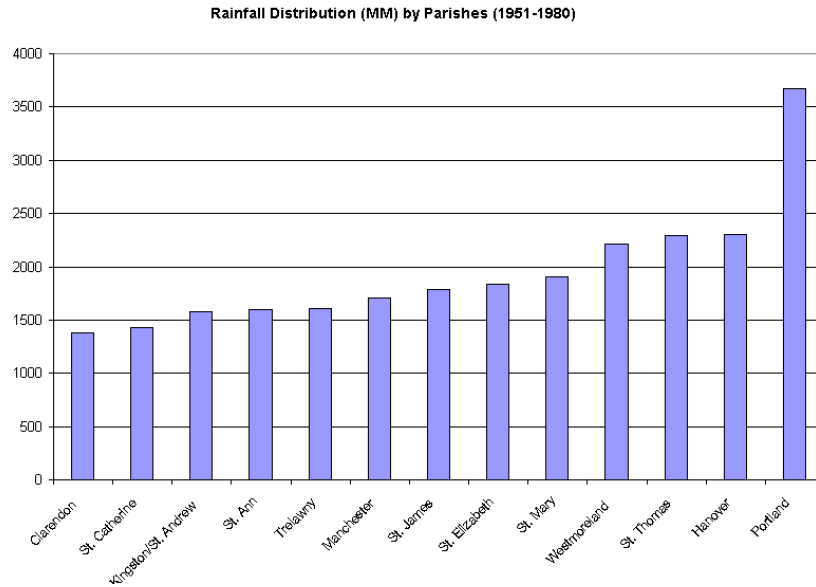


Figure 28. Rainfall Distribution (mm) by Parishes (1951-1980)
 Source: Meteorological Service Jamaica, Accessed May 9, 2017,
<http://www.metservice.gov.jm/documents/30%20yr%20Mean%20Rainfall.htm>

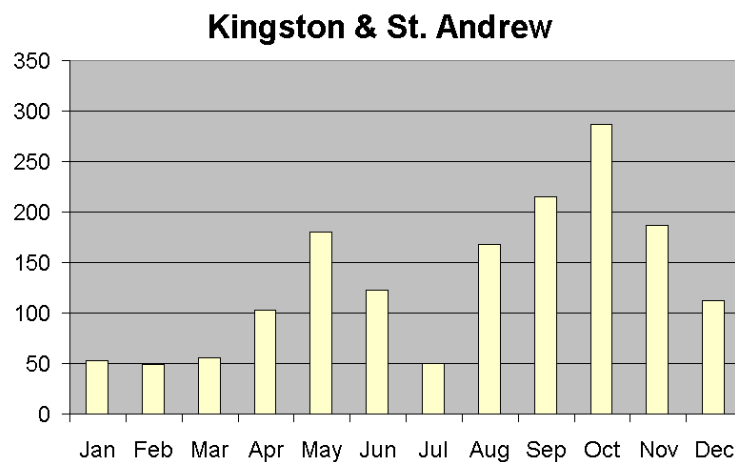


Figure 29. Kingston & St. Andrew
 Source: Meteorological Service Jamaica, Accessed May 9, 2017,
<http://www.metservice.gov.jm/documents/30%20yr%20Mean%20Rainfall.htm>

Table 1. Mean Climatological Data

				JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
1)	Kingston		Max Temp. (C)	30.3	30.2	30.7	31.1	31.6	32.1	32.8	32.7	32.1	31.7	31.2	30.6
	(St George's College)		Min Temp. (C)	21.1	21	21.6	22.6	23.6	24.2	24.3	24.2	24	23.4	22.8	21.8
	(alt. 27 metres)		Rainfall (mm)	18	19	20	39	100	74	42	98	114	177	65	47
			No. of raindays	5	5	5	7	8	7	6	9	11	14	10	6
			Rel. Hum.- 7am (%)	83	82	80	78	79	77	75	79	82	85	84	83
			Rel. Hum.- 1pm (%)	64	64	64	66	68	67	64	66	71	73	69	65
			Sunshine (Hrs.)	8.3	8.5	8.4	8.6	8.2	7.9	8.4	8.3	7.1	7.2	7.4	7.6
2)	Cinchona Gdns		Max Temp. (C)	20	19.9	21	21.5	21.8	22.9	23.7	23.7	23	21.9	21.1	20.4
2)	(Blue Mt. range)		Min Temp. (C)	11.9	11.7	12	12.6	13.5	14.2	14.7	15	14.4	14.5	14	12.9
	(alt. 1493 metres)		Rainfall (mm)	126	116	103	172	219	141	79	179	226	343	396	235
			No. of raindays	12	9	9	11	14	9	7	10	14	17	16	14
			Rel. Hum.- 7am (%)	86	86	86	85	86	84	84	86	86	86	87	88
			Rel. Hum.- 1pm (%)	83	84	84	85	86	83	80	83	87	90	88	87
			Sunshine (Hrs.)	4.1	3.1	4.7	4.4	4.0	4.6	5.0	4.7	4.3	4.1	4.2	4.0
3)	Manley Airport		Max Temp. (C)	29.8	29.6	29.8	30.3	30.8	31.2	31.7	31.9	31.7	31.3	31.1	30.5
	(Kingston)		Min Temp. (C)	22.3	22.3	22.9	22.6	24.7	25.3	25.6	25.3	25.3	24.8	24.1	23.1
	(alt 3 metres)		Rainfall (mm)	18	16	14	27	100	83	40	81	107	167	61	31

Source: Meteorological Service Jamaica, Accessed May 9, 2017,

http://www.metservice.gov.jm/documents/Mean_Climatological_Data.pdf

According to

Table 1, Kingston's maximum temperature range is between 30.2 degrees Celsius (86.4 degrees Fahrenheit) to 32.8 degrees Celsius (91.04 degrees Fahrenheit) and the minimum is 21 degrees Celsius (69.8 degrees Fahrenheit) to 24.2 degrees Celsius (75.6 degrees Fahrenheit). Kingston also has a range of 5 – 14 rainfall days per month, between 75 -85% relative humidity at 7 a.m. and between 64 – 73% relative humidity at 1 p.m. Additionally, Kingston has between

7.1 – 8.6 sunshine hours per day, year-round.

Site Analysis and Observations



Figure 30. Initial Site Study Showing Selected Site and its Proximity to King Street and the Former Craft Market Site
Source: Image by author

The proposed site sits eight blocks west of the principal street in downtown Kingston, King Street. The existing craft market sits on the corner of where Ocean Boulevard becomes Pechon Street and Port Royal Street. Pechon Street, running north-south, connects the site to the defunct railway station as well as the Coronation Market, the main market in the city, perhaps the largest in the country. By siting the building on Pechon Street, the building then sits as a part of a potentially engaging procession from the market to the railway station down to the water's edge.

The site is also connected axially along Port Royal Street to the former craft market's location on Port Royal and Harbour Street, offering an opportunity for that axis to become a feature. It is also connected to the west along Port Royal Street to the Downtown Bus Park.

A noteworthy observation is that the city seems to end at the site of the craft market.

West of the craft market reads as the ‘back’ of the city – given its numerous vacant lots and warehousing and industrial uses.



Figure 31. Downtown Kingston Figure Ground

Source: Image by author

The figure ground reveals a sense that the city grew incrementally since its inception in 1692. There is a distinctiveness between the blocks immediately surrounding Parade Square, the blocks fronting the water, those to the west by the market, and those to the north and to the east. Additionally, the figure ground reveals that perhaps King Street, the street running south from the main square, Parade Square, is the most defined street in the city, while Pechon Street, the street that runs north-south leading to the craft market site, is a very loosely defined street.

The figure ground also reveals that sense that the city begins to disintegrate at the craft market site. West of the craft market site one finds object buildings (warehouses mostly) in a

field of open space while to the (north)east of the site one finds a gridded city plan with densely packed buildings defining the streets and public spaces. This condition allows for the site to act as a gateway to city from the west.



Figure 32. Major Circulation Around the Proposed Site
Source: Image by Author

The site sits adjacent to the Port Royal and Harbour Street corridor. Both these streets act as major east-west thoroughfares in the city. Where the craft market site meets Port Royal Street is at a major exit point from the city heading west. Just one block north of that point is the major entry point to the city from the west at Harbour Street.

The site is additionally located at the western terminus of Ocean Boulevard, the 1970 waterfront development. It is at the location of the craft market site that the 1970 infill addition to the city meets the original 1692 planned grid of the city.



Figure 33. 10-foot Contour Topographic Drawing
Source: Image by Author

The city slopes gradually south towards the Kingston Harbour and flattens out at the waterfront which was created on infilled land in 1970. The contours also indicate a tendency for water to naturally run towards the southwest of the city, ending up west of the proposed site. It was indicated earlier that to the west of the site is a lot of open space and warehouses, but what was being alluded to was that perhaps the zoning had changed, but it could also be because soil conditions are less favorable for building. Figure 34 shows the soil condition of a site immediately west of the craft market and the proposed site. The soil appears to be both sandy and clay.



Figure 34. Soil Conditions on Lot West of the Site
Source: Image by Author



Figure 35. Niches in the City
Source: Image by Author based on UDC "Downtown Kingston Zones", Accessed May 7, 2017,
<http://goj.maps.arcgis.com/apps/MapJournal/index.html?appid=76d5d9831c2b4052bd516ec2d3ffbbe1>



Figure 36. Historically Significant Buildings Within the City
Source: Image by Author



Figure 37. Culturally Significant Buildings Within the City
Source: Image by Author

Site Drawings



Figure 38. Site Drawing
Source: Image by Author

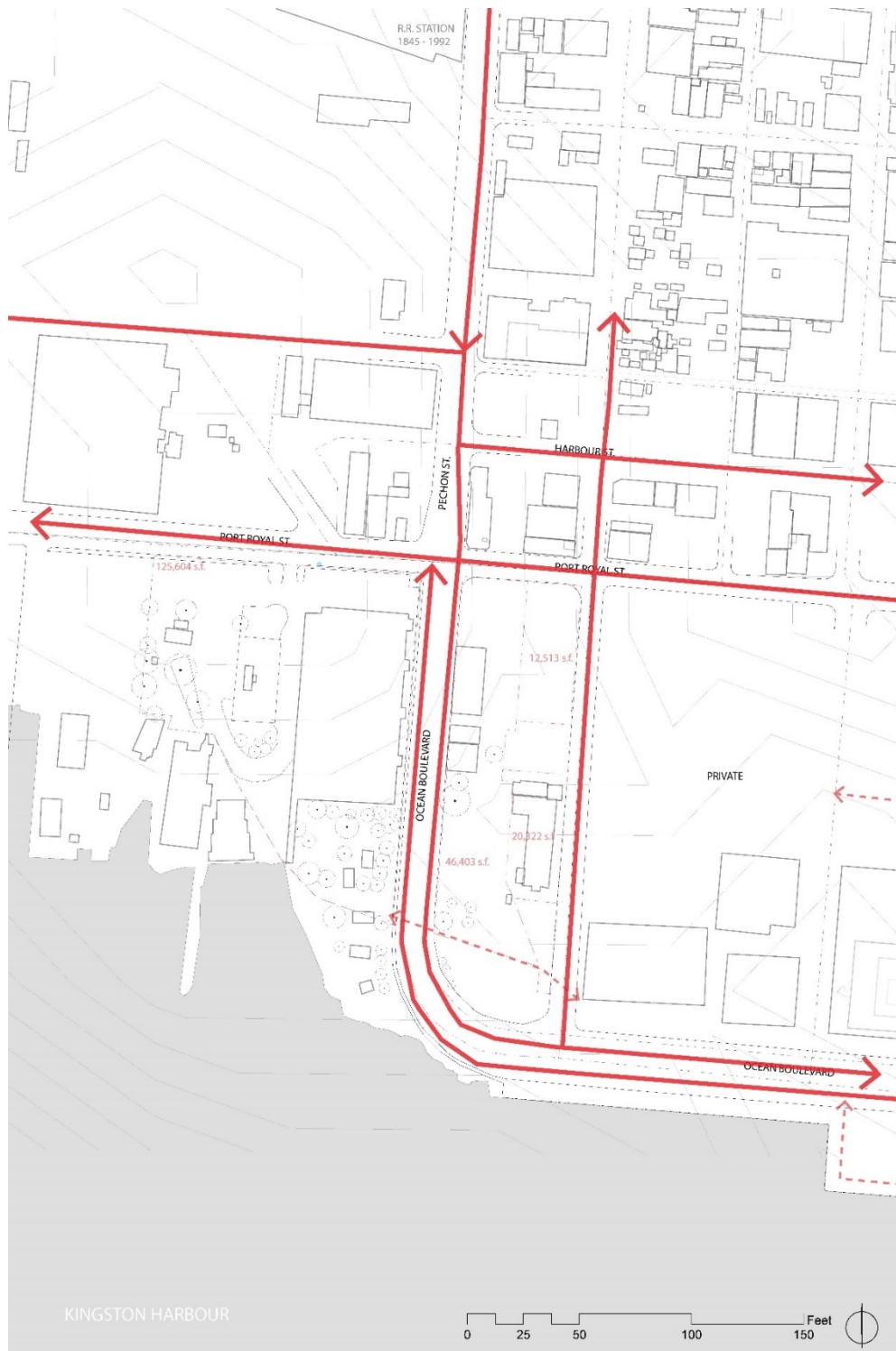


Figure 39. Site Circulation
Source: Image by Author



Figure 40. Site Groundcover conditions – Brownfield sites versus Green Spaces
 Source: Image by Author

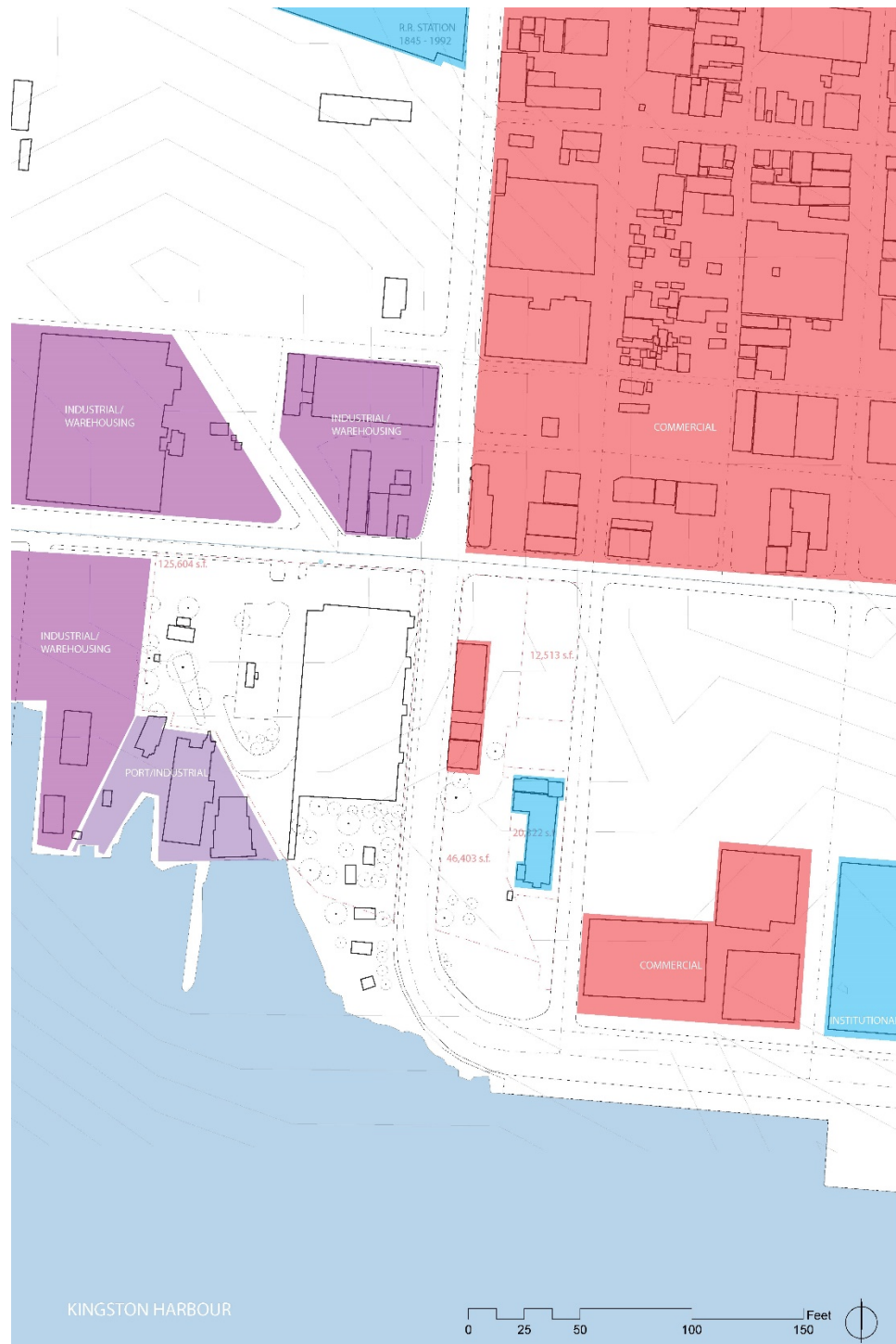


Figure 41. Site - Surrounding Land Uses
 Source: Image by Author

Site Design Approaches

Re-use and Addition

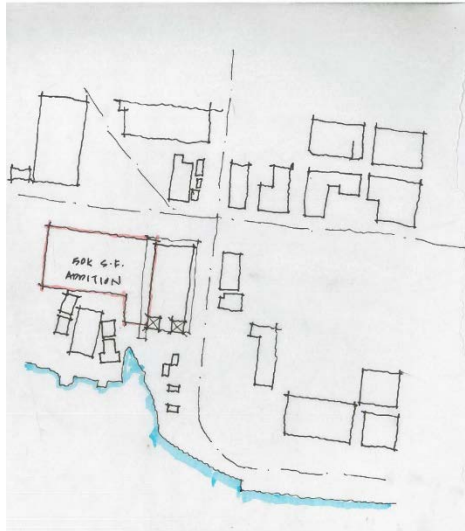


Figure 42. Site Design Approach 1 – Reuse and 50,000 s.f. Addition to Craft Market
Source: Image by author

This first approach is a 50,000 square foot addition to the 28,000 square foot footprint of the existing craft market. This allows for an adaptive re-use of the existing building that will have a dialogue with a proposed new wing. The strength of this proposal is that it will add needed building frontage on Ocean Boulevard to the north, a street that is currently lined with either vacant lots or warehouses. By doing this, it can act as a catalyst for making the street more walkable. Additionally, given that Ocean boulevard is a major thoroughfare out of the city, heading west, a building in this location can act as a gateway building for the city. This is especially possible as the north downtown bus park is located just west of the site on the northern side of Ocean Boulevard.

An addition in this location though, appears not to engage the downtown city fabric or the waterfront as well as a building such as this should. The west of the existing craft market building reads as the back of the building as well as the back of the city. As a result, placing a

major addition on the west could result in a building that does not engage as well as is intended with the city.

Juxtaposed Object Building

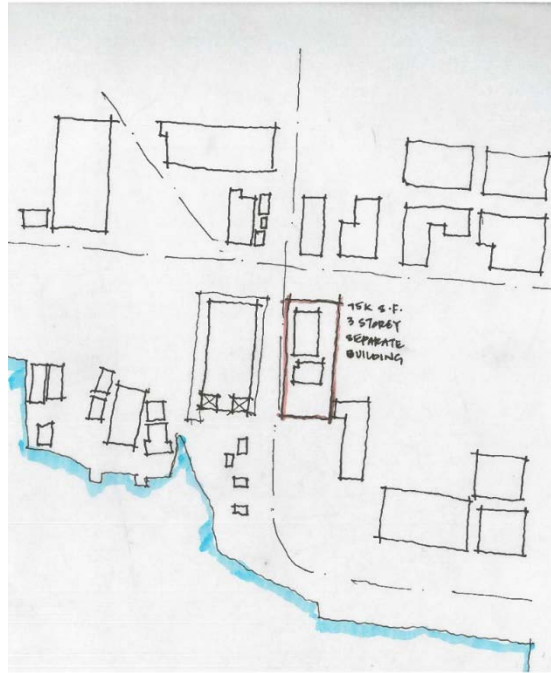


Figure 43. Site Design Approach 2
Source: Image by author

This proposal suggests a 3-story building across the street from the existing craft market. By placing the building directly across the street, the proposal can create and a dialogue between the two buildings, and the proposed building could then influence the activity of the existing craft market. Additionally, by matching the footprint across the street, the street becomes better defined and a sense of place can be made of the defined street. The street then becomes a design opportunity to connect the two buildings and to suggest the idea of a threshold or a place. By locating the building on the eastern side of the craft market it also is more engaged with the fabric downtown Kingston. The building would have the opportunity to engage with Port Royal Street to the north, the waterfront development to the south and the various buildings and

pathways to its east.

This location though close to the water, does not actively engage it. To metaphorize the idea of the border condition being where existence begins is important to the thesis. As a result some engagement with the water's edge is critical, which this site strategy does not address sufficiently. This strategy relies on the lot to the south to remain vacant for its engagement with the water to be understood

Adjacent Object Building.



Figure 44. Site Design Approach

Source: Image by Author

This approach allows for the street wall to be completed and also for the proposed building to have dialogue with the existing craft market. Of critical importance too is its position on the waterfront, on Ocean Boulevard. This position allows the building to make an architectural statement given its iconic location (expressed earlier). This proposal also positively puts the building on a corner site, giving it an opportunity to address the corner which is currently

unaddressed.

Re-use, Addition and Juxtaposition

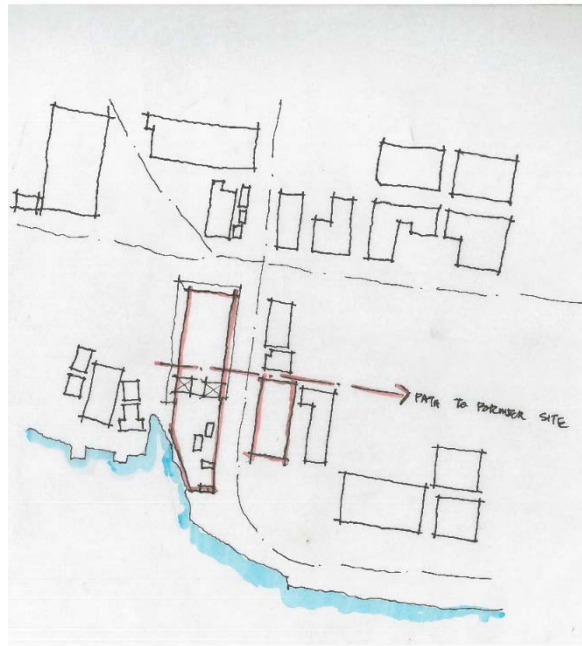


Figure 45. Site Design Approach
Source: Image by author

This approach is perhaps the most daring. This suggests an adaptive re-use of the existing craft market, as well as an addition on the building in conjunction with a building to the east of the site. This approach allows the building to actively engage the waterfront while at the same time completing and defining the street. This allows the street to become as much a part of the site as the building. It also allows for the the craft market to be tied into the fabric of the city to the east and to tie the loosely configured buildings in the area together in a cohesive manner. This also allows for the design to become a collage of sorts, tying together the old (craft market), an addition, and the new (the object building), with existing context.

The possible short comings of this approach is the scale. A proposition such as this one could be rather large for the area, and possibly imposing. Additionally, by having an annex

building, connection across the street could pose a challenge (but also an opportunity to truly create a gateway). Mechanical and electrical services, security concerns, circulation systems, among other services are doubled in a two-building scheme. This may not fare well for a building with an arts program, as the operating budgets are usually reliant on donations. Because of this reliance on donations, operating costs needs to be kept at a minimum, which this scheme may not provide for as well as other schemes.

CHPATER 3: PROGRAM

Program Objectives

This building is intended to be a gallery of the process of making jamaican art as well as a gallery of jamaican art. On exhibit will be Jamaica and Jamaicanness through the lens of artists and makers. The building should serve as an incubator for ideas but also an exposition of ideas regarding Jamaican identity. It is the intention that this building should read simultaneously as a work space and as an exhibition space – where the artists’ and crafts persons’ process is as much a part of the exhibition as the artwork is.

Objective 1

- a. The building should serve the needs of artists and crafts people working in traditonal and contemporary media. It should provide ample room for them to both make their work and to host visitors/ potential customers.
- b. The building should provide for a variety in work space sizes.

Objective 2

- c. The building should serve visitors looking to engage artists and crafts people. It should allow for conversations with the artists and crafts people and also for visitors to view work on exhibition and to purchase work.
- d. It should allow space for visitors to reflect on and to contemplate the artist’s works while having conversations with each other, without disturbing the artists or others viewing the artists’ works.

Objective 3

- e. The building should provide space for art and craft classes to take place.

- f. The building should host a small library component that houses a collection that gathers writings on identity, postcolonialism, Jamaican nationalism and Jamaican art history.
- g. In addition to the library, non-exhibited works in storage should be made accessible.

Objective 4

- h. The building should house the current National Gallery of Jamaica collection, as well as space for additional collection of Jamaican art

Objective 5

- i. The building should encourage collaboration between artists and crafts people by providing a few shared work spaces in addition to the privately held work spaces.
- j. The building should provide for conversation between artists and crafts people in their respective studios, or at least the opportunity for artists and crafts people to see what each other are working on.

Objective 6

- k. The building should actively engage its site and present the surrounding site as being integral to the building's existence. The building should give definition to the exterior spaces surrounding it.
- l. The building should take full advantage of its waterfront location and proximity to the waterfront development.

Objective 7

- m. The building should be able to host small events, such as fundraisers and exhibition openings. The building should provide an event space that is a public

amenity – a space that the public can rent, possibly outside of operation hours.

Objective 8

- n. The building must ensure the safety of artists, crafts people and visitors working throughout the day as well as the artwork when the building is closed.

Program Summary

The program for the museum’s gallery component was determined after having a phone conversation with Executive Director for the National Gallery of Jamaica, Dr. Veerle Poupeye. While, the program for the art center component was determined based on conversations with Tanya Davis, past President of the Torpedo Factory Artists' Association (TFAA).

100. ADMINISTRATIVE	11,300 s.f.
101 Main Hall/ Event space	3,750 s.f.
102 Office Spaces	4,800 s.f.
103 Store	400 s.f.
104 Cafe	2000 s.f.
105 Meeting Room	350 s.f.
200. ART CENTER SPACES	8,800 s.f.
201 Tenant Spaces	4,800 s.f.
202 Digital Fabrication Lab	1,500 s.f.
203 Work Shop	1,500 s.f.
204 Public Gallery	1,250 s.f.
300. EXHIBITION SPACES	40,500 s.f.

301 Permanent Exhibition Gallery	13,000 s.f.
302 Rotating Exhibition Gallery	22,000 s.f.
303 Conservation Lab	3,000 s.f.
304 Exhibition Prep Room	2,500 s.f.
400. SERVICE	22,000 s.f.
401 Bathrooms	
402 Storage	
403 Trash Room	
404 Loading dock/ garage bay	
405 Power Room	
406 Elevator machine room	
<u>TOTAL</u>	<u>82,600 S.F.</u>

Program Graphic Depictions

Scheme 1 - Studio Spaces as Central

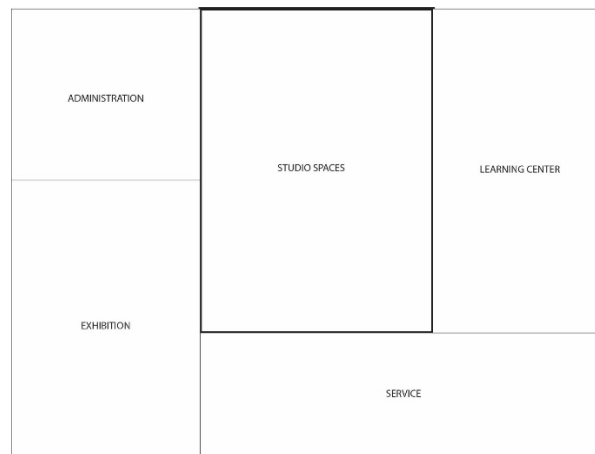


Figure 46. Program Graphic Depiction Scheme 1

Source: Image by Author

This first scheme places the studio spaces at the center of the project where they can be serviced by the administration spaces such as the main event hall or the office, the exhibition spaces, the learning center and finally the services. This scheme places the studio spaces at the heart of the development in keeping with the program objectives of first catering to the artists and then to the visitors.

This scheme could be developed such that the studio spaces reads as a large void space within an assembly of more solid spaces – taking the form of a courtyard building of some sort. The studio spaces then could be developed as covered outdoor space or as a figural void within a larger building.

Scheme 2 – Studio spaces as special off center space surrounded by secondary functions

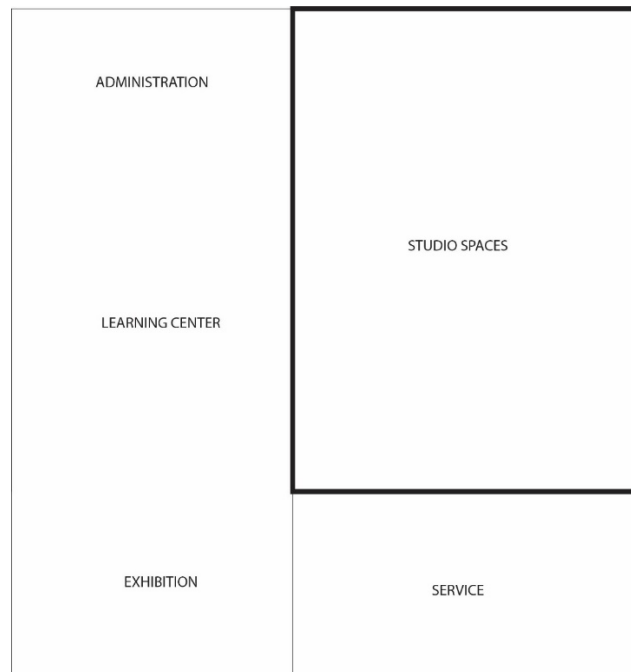


Figure 47. Program Graphic Depiction Scheme 2

Source: Image by Author

This second scheme explores a composition where the studio spaces are surrounded partially by the secondary functions, leaving the opportunity for the other sides of the studio spaces to be exposed to the surrounding site. This allows the studio space to have a front facing the public as well as a back with access to service and the secondary functions such as the administration, the learning center, and the exhibitions spaces. Additionally, the adjacency of the studio spaces to the administration and learning center allows the spaces to relate to each other and for the work within them to inform each other. The positioning of the service zone also allows both the exhibition space and the studio spaces to share common services such as storage and loading docks.

Scheme 3 – Studio space and exhibition space are combined with auxiliary functions surrounding

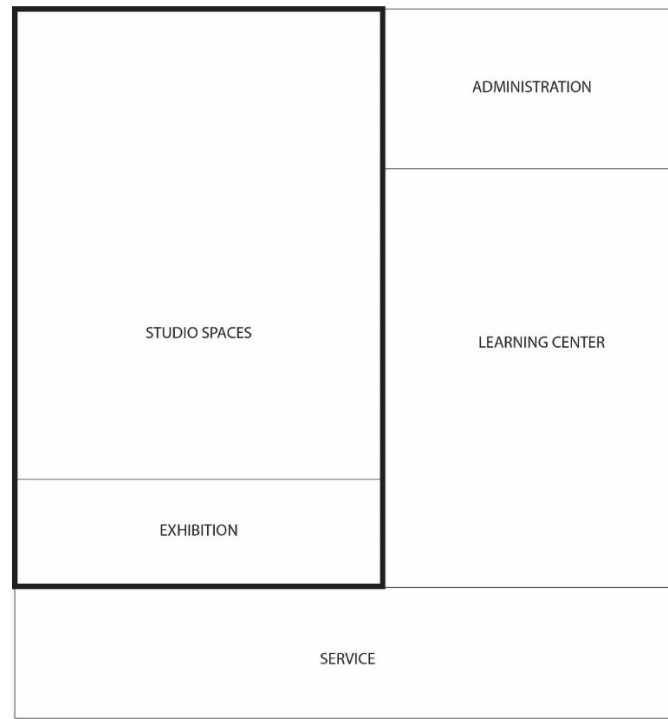


Figure 48. Program Graphic Depiction Scheme 3
Source: Image by Author

This third scheme also explores a composition where the studio spaces are flanked only on two sides by the secondary functions, leaving the opportunity for the studio spaces to have frontage on the site. This scheme explores an arrangement where the studio spaces and the exhibition spaces share space. This allows the work in the studio spaces to become a part of the exhibition and the work in the studio spaces to be informed by the work in the exhibition spaces.

Additionally, this scheme allows the studio and exhibition spaces to have a relationship with the learning center, and all three would have access to a service core.

Program Description

100. ADMINISTRATION

A. General Description:

This portion of the program serves to be the first point of interaction the visitor has with the building. It is where the visitor should arrive and be re-oriented throughout the building. This portion of the building should be able to function independently of the studio spaces if the main hall needs to be used for events such as fundraisers and other private events.

101 Main Hall/ Event Space 3,750 s.f.

The entry to this space should be the main point of entry for visitors to the site.

An information desk or kiosk should be in clear view upon entry. This space should be adjacent to the circulation path leading to the studio spaces and to the rest of the museum and should act as a wayfinding element within the building.

102 Office Spaces 4,800 s.f.

These office spaces should host the administrative functionaries of the building.

Managers and other permanent non-artist occupants will occupy these spaces.

These offices should be private, quiet spaces, but should also be accessible to the public users if they need to speak to the director for example.

103 Store 160 s.f.

Small promotional items, books, videos and other souvenirs related to the products produced in the building and the building itself should be sold in the store. The store should be directly adjacent to the main hall as well as to the café.

104 Café

The café should be near the store and the main entry point. It could also have a presence on the street as a way of engaging the public and drawing them into the site. The café could also be integrated into the store to create a collective purchasing and eating experience. The café should provide its own bathroom facilities and have its own cooking facilities.

105 Meeting Room

350

s.f.

The meeting room should be a private, quiet space, near to the office spaces. This meeting space is meant to serve the artists as well as the administrative functionaries. It should not be designed as a public space. The meeting room should provide a conference table around which to gather, as well as equipment for conference calls. The meeting room should additionally be close to the bathrooms.

200. STUDIO SPACES

- A. General Description: This is where artists and craftspeople will rent space where they can work as well as exhibit their work. Visitors will be allowed access to the artists' and craftspeople's spaces while they are there. In addition to the studio spaces, there will be a shared workshop, fabrication lab and storage. Tenants should have access to the building outside of operating hours.
- B. General Relationships: The studio spaces will be laid out such that artists and craftspeople can see what each other is working on. The main circulation path for visitors should pass alongside the studios. The shared amenities should be easily accessible by all

tenants.

201 Tenant Spaces

800 s.f. each

The tenant spaces will be the enclosable studio spaces that artists and craftspeople rent. They will be provided as bare as possible so that the tenants can make it into their own space. It will have a concrete floor, electrical supply, plumbing lines, HVAC and an exhaust system that the artist can tap into. The tenant is expected to add sinks, lighting and flooring. The artists can also add in their own storage closets. The tenant spaces are expected to have access to good natural lighting as well as natural ventilation.

202 Workshop

1,500 s.f.

Tenants should have shared access to a kiln room. The kiln room will observe all codes regarding clearance dimensions for the kilns from walls, doors windows and each other. Storage will be provided in the kiln room for fired and unfired products. Shelving will not be placed above the kilns. Ventilation must be provided as well. This requires the kiln room either to be located by an exterior facing wall or located with the opportunity for venting to happen through the roof.

203 3-D Printing and Laser Cutting Room

3-D Printing and laser cutting machines will be provided as a shared amenity for the tenants, and as a paid amenity for the public. The space should observe all safety protocols regarding clearances, electric supply, fire suppression and ventilation. The laser cutting room may be located close to the other shared amenity, the kiln room, possible with a wall to the exterior for ventilation.

204 Storage

A small amount of shared storage will be provided for the tenants 'use, as well as for the general facility's use. It is expected that the storage is used on a temporary basis, as tenants are expected to build their own storage into their units. Access to the storage room should allow for large-scale items and should have a wide opening door. Storage should be non-descript and out of site from visitors.

300. EXHIBITION SPACES

- A. General Description: The exhibition spaces will provide space for works produced in the building as well as outside to be exhibited. There will be 'permanent' or long-standing galleries in addition to rotating galleries, curated by the administration in conjunction with the tenants. The tenants will also be able to rent a gallery for their own private exhibitions.
- B. General Relationships: The permanent galleries should be near the library, possibly viewed from the library as well. It should also be easily found by visitors to the center. The rotating gallery should be close to the studio spaces. Both galleries should be close to storage as well as the loading dock.

301 Permanent Exhibition Gallery

These galleries should be a quiet space with lighting suitable for exhibiting three-dimensional art and craft items as well as two-dimensional art and craft items. The public is expected to feel welcome to enter this gallery space at any time during operation hours. This gallery should not be buried deep within the building but be easily found once a visitor enters the building.

302 Rotating Exhibition Gallery

These galleries may be less formal than the permanent galleries. Similarly, it must be a quiet space with lighting suitable for exhibiting three-dimensional art and craft items as well as two-dimensional art and craft items.

400. SERVICE

- A. General Description: This portion of the program should encompass all the elements that allow the smooth operation of the facility. This portion should include bathrooms, communal spray room, facility storage, the mailroom, loading area, trash room, power room and elevator machine room if necessary.
- B. General Relationships: Bathrooms should be most accessible of the services to visitors and tenants. They should be near classrooms, offices and studio spaces. They should also be near also to janitors 'closets. The communal spray room should be located away from all air intakes. It should be an isolated as possible space because of the danger of aerosols. The rest of the service areas can float around the facility where they are needed. A service core, may be the most efficient way for distributing services.

401 Bathrooms

Bathrooms should be easily accessible and accessible to people of all abilities.

402 Communal Spray Room

The Communal Spray 'Room' does not need to be an enclosed room with four walls, especially given the nature of the activity of spraying. The spray 'room' needs to be a highly-ventilated space with no access to air intake for the rest of the building.

403 Storage

Storage for the facility's use should be dispersed throughout the building. This storage can include storage for the janitors' use or other ancillary staff members.

404 Mailroom

The mailroom should be easily accessible by the tenants of the facility and easily found by couriers. It should provide letterboxes for each tenant as well as boxes for the general facility. The mailroom could be adjacent to the loading area to consolidate all deliveries to one area.

405 Loading Dock/Garage Bay

The loading dock should allow for the largest truck to pull up to it easily. It should also allow for deliveries to be made outside of the line of view of visitors to the facility.

40 Power Room

The power room should be near the loading bay and elevator machine room to consolidate services into one area. It should comply with all safety codes and precautions. Ideally, power should be brought on to the site underground and not above ground as is common around the site.

407 Elevator Machine Room

If needed, the elevator machine room should be near the power room. It should be accessible for servicing without compromising the functioning of the rest of the facility.

Program

Jamaica's building code is a 22-part set of documents where eleven of those documents are from the ICC building codes and the other 11 are Jamaican Application Documents.⁷⁷ Under the ICC this building could be classified as a building with a 'B' (Business) Occupancy. Depending on the construction type, this could allow for at most a building with unlimited allowable building height, number of stories and proportionate floor areas per story but also a minimum of a 40-foot-high, 2 story, 9000 square foot floor area per story building.

Table 2. Excerpt from IBC Table 503

Excerpt from IBC Table 503 (Showing allowable building height, number of stories and proportionate floor areas per story)

Construction Type From IBC Table 601	Type I A Fire-Rated	Type II A Fire-Rated	Type III B Partially rated	Type IV Heavy Timber	Type V B Nonrated
Occupancy					
A-2 (Restaurant)	UL/UL/UL	65/3/15,500 sf 19.8 m/3/(1440 m ²)	55/2/9,500 sf 16.8 m/2/(883 m ²)	65/3/15,000 sf 19.8 m/3/(1394 m ²)	40/1/6,000 sf 12.2 m/1/(557 m ²)
B (Business)	UL/UL/UL	65/5/37,500 sf 19.8 m/5/(3484 m ²)	55/4/19,000 sf 16.8 m/4/(1765 m ²)	65/5/36,000 sf 19.8 m/5/(3344 m ²)	40/2/9,000 sf 12.2 m/2/(836 m ²)
M (Retail)	UL/UL/UL	65/4/21,500 sf 19.8 m/4/(1997 m ²)	55/4/12,500 sf 16.8 m/4/(1161 m ²)	65/4/20,500 sf 19.8 m/4/(1904 m ²)	40/1/9,000 sf 12.2 m/1/(836 m ²)
R-2 (Apartment)	UL/UL/UL	65/4/24,000 sf 19.8 m/4/(2230 m ²)	55/4/16,000 sf 16.8 m/4/(1486 m ²)	65/4/20,500 sf 19.8 m/4/(1904 m ²)	40/2/7,000 sf 12.2 m/2/(650 m ²)

Source: Francis D.K. Ching et. al., "Building Structures Illustrated", 2009, 33

⁷⁷ The New National Building Code of Jamaica, Noel Dacosta, Accessed May 9, 2017, <http://www.jmb.gov.jm/html/wp-content/uploads/2009/08/the-new-national-building-code-of-jamaica.pdf>

The normative construction method observed in Jamaica is concrete masonry construction with steel rebar. For larger buildings, steel frames as well as concrete frame building structures have been observed. For a building with this program Type 1-B, fire-resistive, non-combustible, or Type 2-A, protected, non-combustible construction types are recommended. Type 2-A will be used. According to the IBC Table 503, Type 2-A construction types with building occupancy classifications of 'B' can be up to 65 feet tall, with 5 stories and 37,500 square feet per floor.

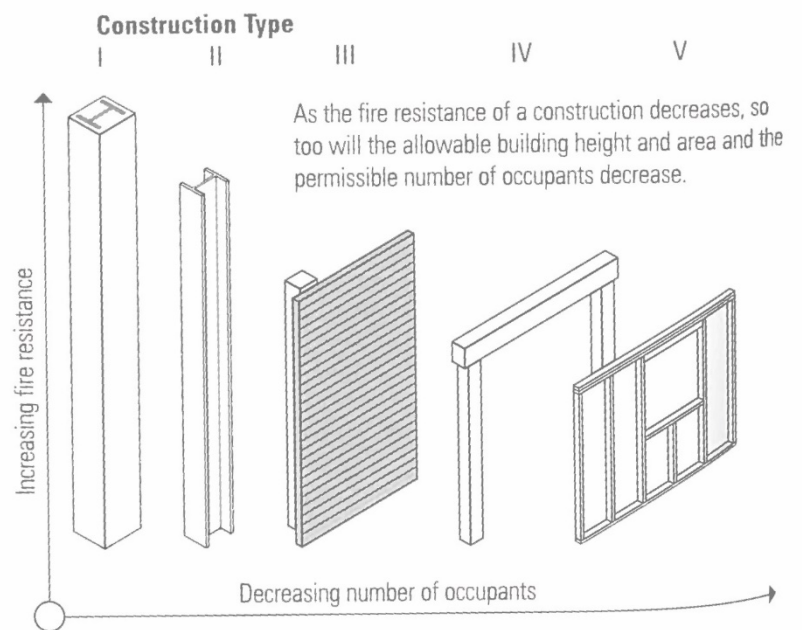


Figure 49. Construction Type

Source: Francis D.K. Ching et. al., "Building Structures Illustrated", 2009, 32

CHAPTER 4: PRECEDENT ANALYSIS

Functional Precedent

Torpedo Factory Art Center (TFAC), Alexandria, Virginia, USA

TFAC was founded in 1974 in a defunct munitions plant in Alexandria Virginia. It is managed by the City of Alexandria as a part of the Office of the Arts. According to their website, it is home to the United States' "largest collection of working-artists' open studios under one roof."⁷⁸ Artists work in a variety of media at TFAC, including painting, ceramics, photography, jewelry, stained glass, fiber, printmaking and sculpture, all within eighty-two artists' studios.⁷⁹ In addition to the studios the TFAC has seven galleries, 2 workshops, an associated art school, a graphics atelier and an archaeology museum.



Figure 50. Torpedo Factory Art Center, 2009

Source: cliff1066, retrieved from Flickr, accessed April 27, 2017, <https://www.flickr.com/photos/nostri-imago/3359056388>

⁷⁸ Torpedo Factory Art Center. *Overview*. 2017. <http://torpedofactory.org/about-us/overview/> (accessed April 27, 2017).

⁷⁹ Ibid

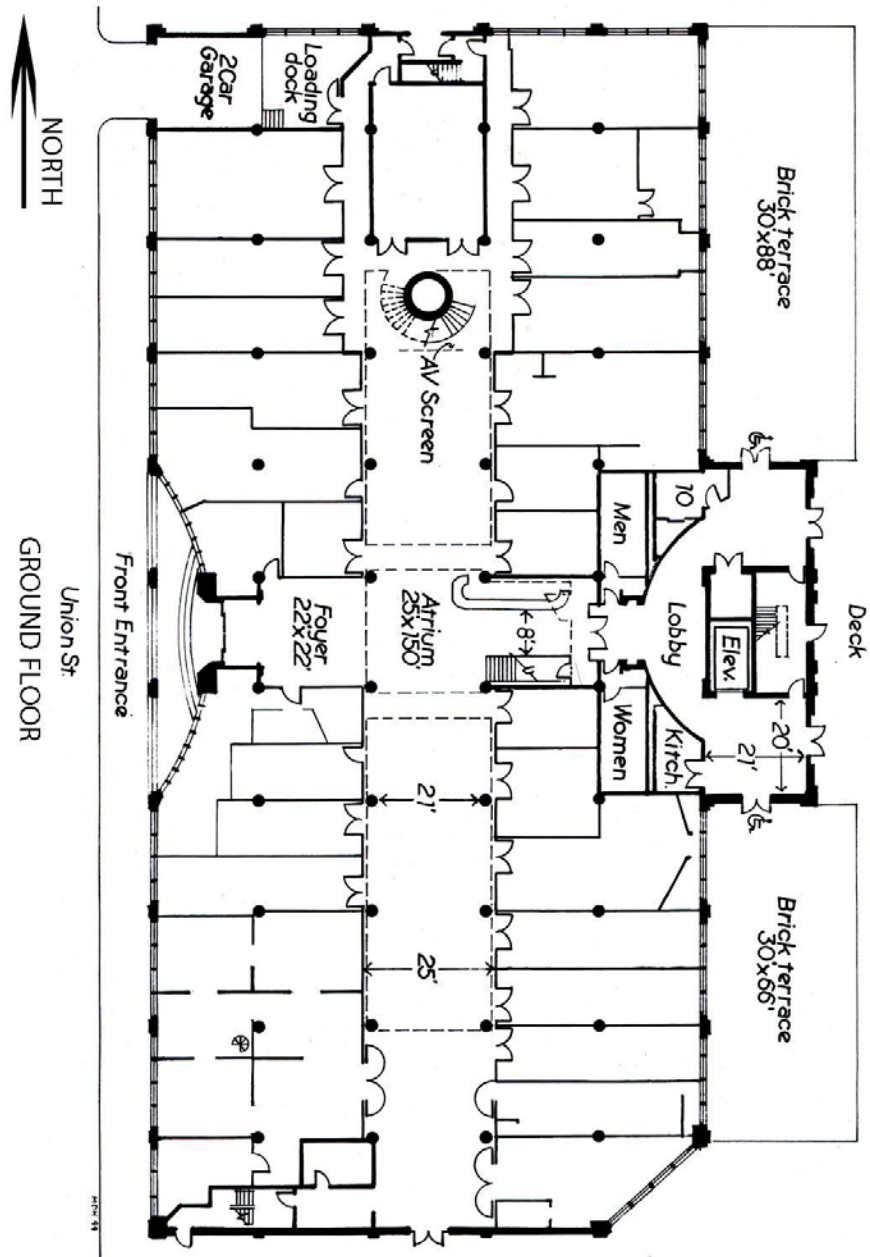


Figure 51. TFAC Ground Floor Plan

Source: <http://torpedofactory.org/wp-content/uploads/2014/05/TFAC-floorplan.pdf>

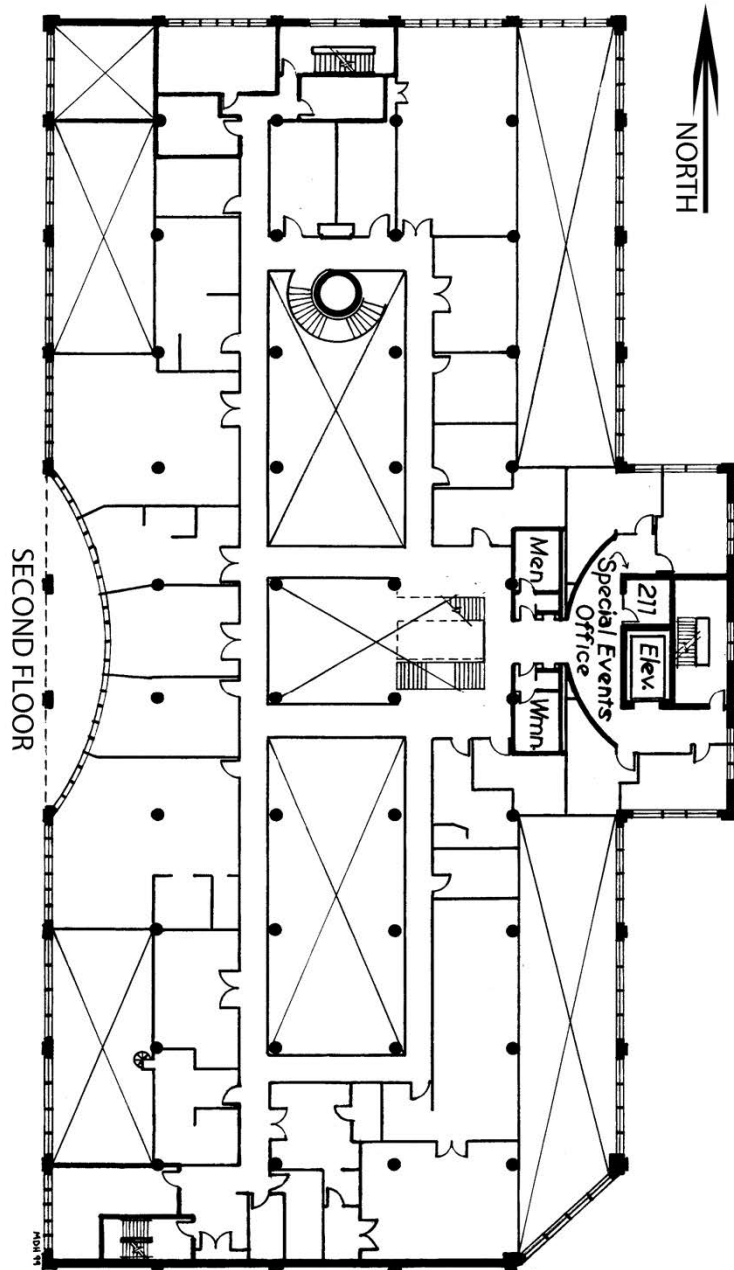


Figure 52. TFAC Second Floor Plan

Source: <http://torpedofactory.org/wp-content/uploads/2014/05/TFAC-floorplan.pdf>

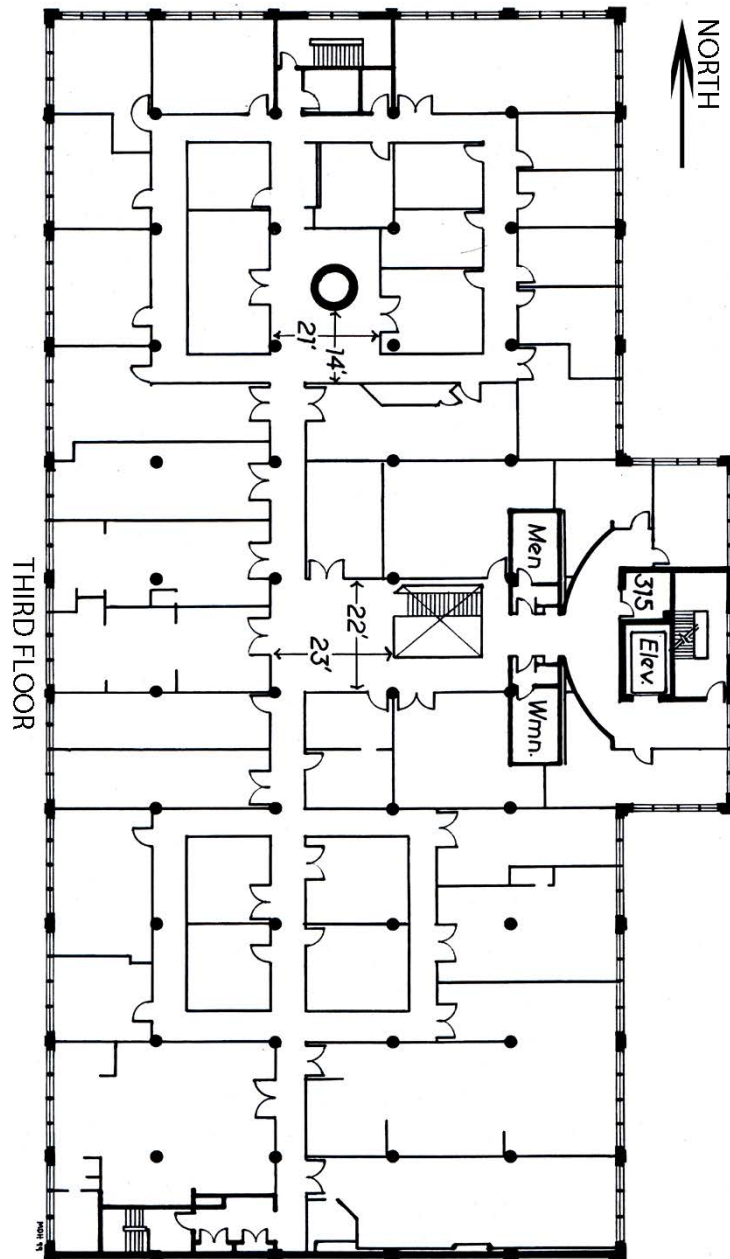
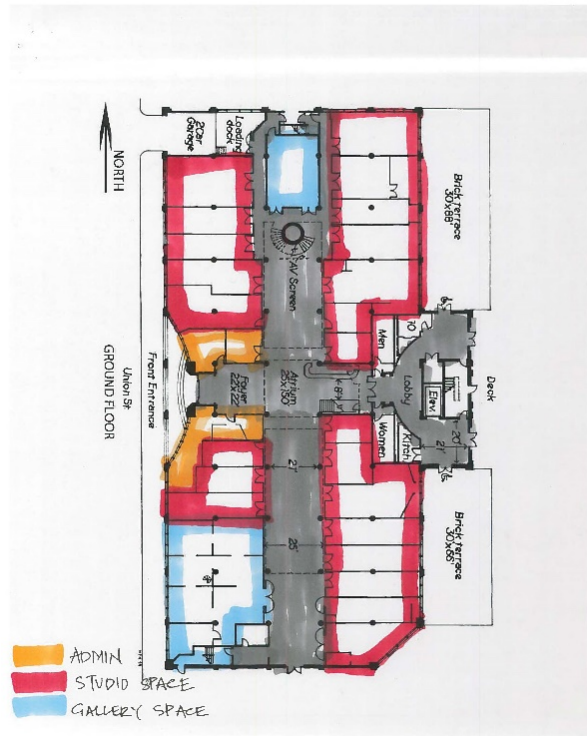


Figure 53. TFAC Third Floor Plan

Source: <http://torpedofactory.org/wp-content/uploads/2014/05/TFAC-floorplan.pdf>



Architecture as Collage Precedent

Luis Barragán's House and Studio, Mexico City, Mexico

Luis Barragán's house and studio reflects a collage mindset in three distinct ways. The synthesis of competing ethos, assimilating traditional Mexican building materials and techniques with elements of Modernism, demonstrates characteristics of collage. Additionally, due to influences of Modernism, the house and studio reveals qualities of collage in the simultaneity resulting from dynamic spatial relationships. Finally, the abstract planar compositions juxtaposed against the rich tactile quality of materials that acquire a patina over time resonates with artistic developments in collage-making beginning with Cubism.⁸⁰



Figure 55. Luis Barragán House and Studio, the exterior view, 2014
Source: Ymblanter, Wikimedia Commons, Accessed May 6, 2017,
https://commons.wikimedia.org/wiki/File:Luis_Barragan_House_exterior_02.jpg

⁸⁰ Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014, 220

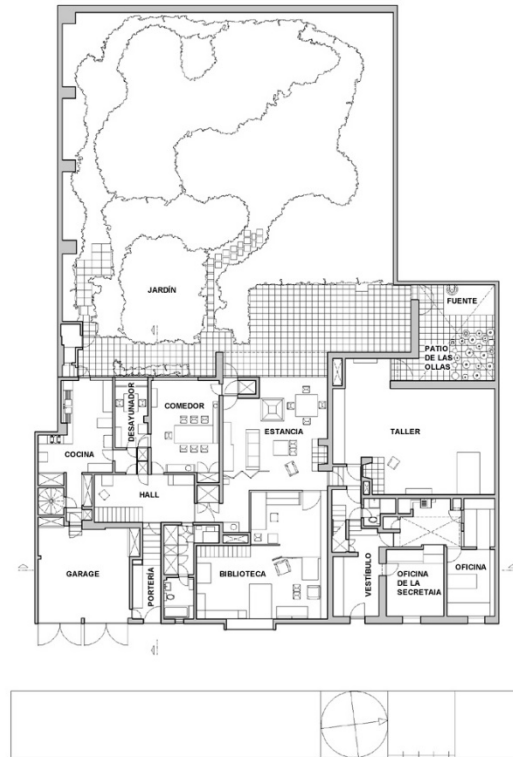


Figure 56. First Floor, n.d.

Source: Fundación de Arquitectura Tapatía Luis Barragán AC, Accessed May 6, 2017, <http://www.casaluisbarragan.org/planos.html>

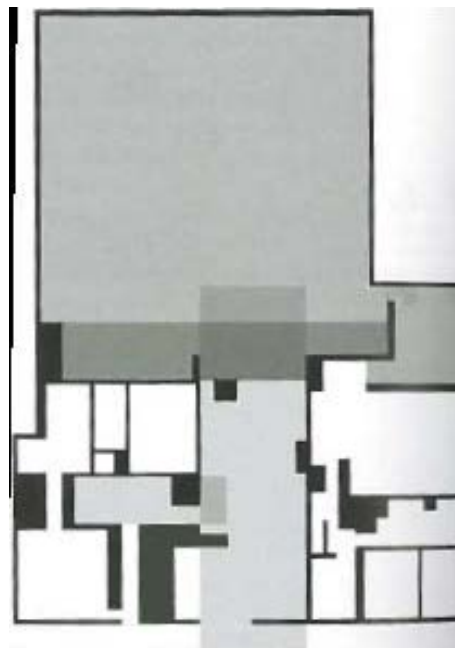


Figure 57. No Title

Source: Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014, 222



Figure 58. AD Classics: Casa Barragan/Luis Barragan

Source: Megan Sveiven, "AD Classics: Casa Barragan/Luis Barragan", January, 2011, Accessed May 6, 2017, <http://www.archdaily.com/102599/ad-classics-casa-barragan-luis-barragan>



Figure 59. AD Classics: Casa Barragan/Luis Barragan

Source: Megan Sveiven, "AD Classics: Casa Barragan/Luis Barragan", January, 2011, Accessed May 6, 2017, <http://www.archdaily.com/102599/ad-classics-casa-barragan-luis-barragan>

Shields notes that the building is unassuming in its urban context of traditional urban

houses, and that when one steps back and looks at the building from a distance its layered and collaged nature starts to appear.⁸¹ This collaged nature is created by a white tower and planes of color that emerge above the grey walls that front the street. Shields also notes that the “flat and barren facades”⁸² that front the street contrast with the colorful, complex, and volumetric spaces that one will find on the inside of the house and studio.

The collaged nature of the architecture is most prominent on the interior of the house where traditional materials and techniques are juxtaposed with modern spatial strategies. “The exposed timber rafters on the ceilings of these and similar volumes patently allude to the Mexican vernacular, while the limited spatial interpenetration surely owes something to the legacy of Cubism”⁸³ Additionally, Shields notes that the aspect of ‘phenomenal transparency’ critical to both collage and modernism was a tool employed in the architecture. “This ambiguity is most evident in the definition of exterior spaces contained by walls, occurring both at grade adjacent to the house, with visual interpenetration of interior and exterior, as well as within the footprint of the house manifested as a roof terrace.”⁸⁴

Elements of Collage

1. Juxtaposition of the complexity of exterior façade and the interior volumes.
2. Variation of the experience of the building at different distances.
3. Dialogue between traditional materials and techniques and modern spatial strategies.

I. Use of timber rafters in rooms with cubism-inspired relationships

⁸¹Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014, 222

⁸² Ibid

⁸³ Frampton, Kenneth. "A Propos Barragan: Formation, Critique, and Influence." In *The Quiet Revolution*, by Luis Barragan. Milan: Skira Editore, 2001, 22.

⁸⁴ Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014, 224

4. 'Phenomenal transparency' employment

I. Walled exterior spaces interpenetrating interior spaces

Other precedents were looked at during the design of the project. They have been listed in the Appendix.

CHAPTER 5: DESIGN APPROACH

Design Process

The design proposal was achieved through a series of explorations using conceptual architectural models, sketch drawings and collage explorations. These media were in some instances overlaid on to each other as well to bring the idea of Kingston as a collage into the design process (see Figure 62). Possessing this dexterity of media allowed various design problems to be solved in three dimensions and ensured that the problem was studied in varied ways. The four major issues that the design eventually solved were: crafting moves, crafting icon, crafting space and crafting face.

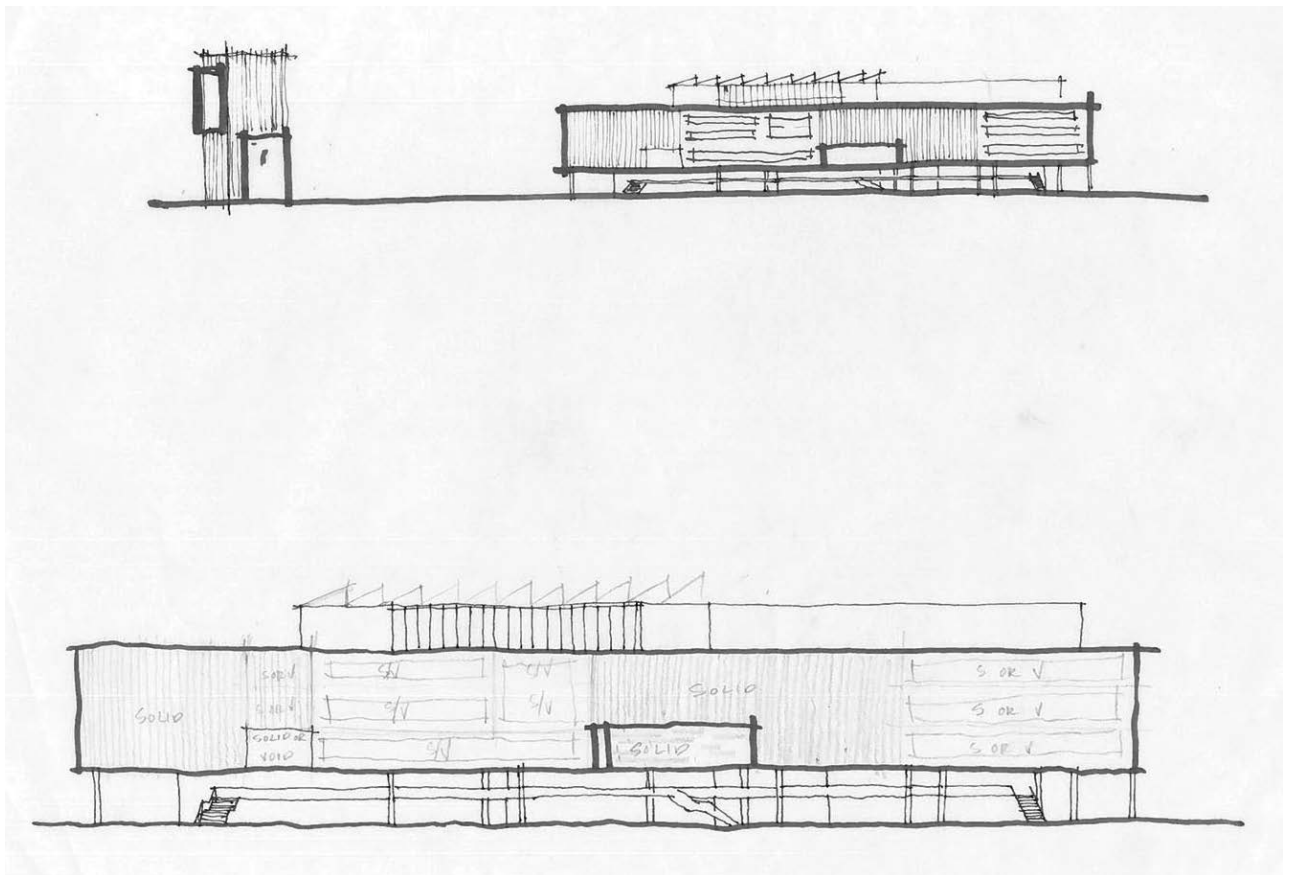


Figure 60. Process drawing showing east elevation exploration
Source: Image by Author

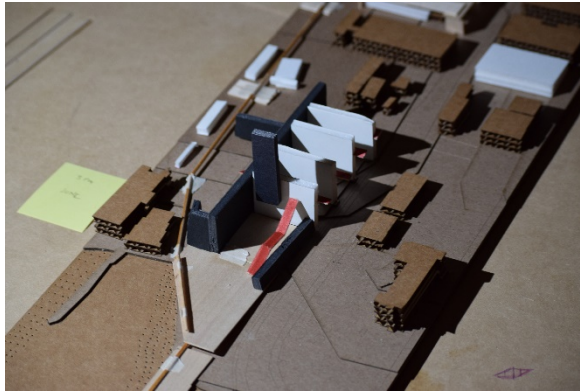


Figure 61. Process study model: conceptual massing model
Source: Image by Author

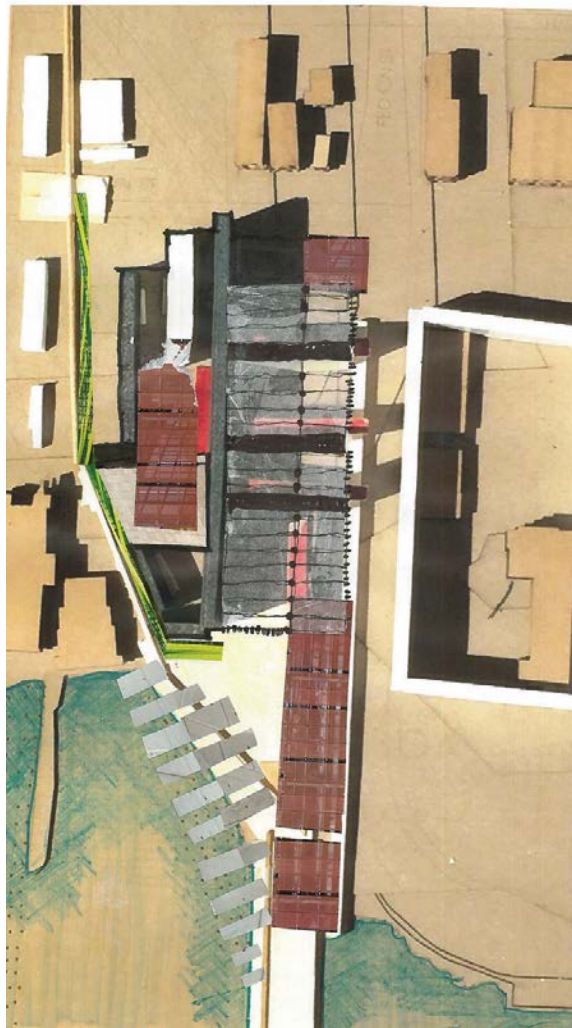


Figure 62. Process study: collage of materials over study model print out
Source: Image by Author

Crafting Moves



Figure 63. Defined Visitor's Loop
Source: Image by Author

Movement, and organizing that movement around and through the site became important design problems after accepting the proposal for cruise shipping to be re-introduced to the city at the site. Knowing that some tourists may stay in downtown Kingston, some may want to venture to the greater corporate area (Kingston and St. Andrew), and that some may venture to the north coast for the beaches and other typical tourist excursions was an important note upon which to start designing the site.

Two major interventions were made. The first, a visitor's loop, or a defined circuit,

throughout the city was created and the second, the defunct railroad station was coupled with a bus terminus to create a transportation hub. The proposed building, the national gallery, acts as the starting point and the end of the circuit. The circuit, is an extension of the gallery exhibition, where the Kingston streets then become a part of the gallery exhibition. To make the circuit, it is proposed that the empty lots on Pechon Street be filled-in with retail facilities. After the street is defined, the circuit will comprise of the new national gallery of Jamaica, the newly revamped transportation hub just north of it, the existing, largely informal food market just north of that, the colonial Parade Square and its historically significant buildings, the colonial supreme court and its square, and then various installations of public art along the waterfront leading the visitor back to the gallery and to the pier. These are all important civic landmarks within the city.

The historic train lines found on early site maps, but not found on the ground today, allowed for train activity to be reintroduced to the site. This took the form of light rail transit. A tram, connected to the revamped transportation hub and eventually further west of Kingston, meets visitors at the south end of the site, by the building's entry which faces the pier that they would disembark the cruise ships from. What this results in then, is an entry plaza to the south of the new national gallery of Jamaica that is a knuckle of sorts, from which visitors, after disembarking the ships, either choose to stay in Kingston, or choose to venture elsewhere.

Crafting Icon

This thesis has been about statement making, about defining Jamaican identity and expressing it architecturally. Conversations with the director of the current National Gallery of Jamaica, Dr. Veerle Poupeye, who indicated that there have been discussions about building a purpose-built gallery, revealed that they were also looking for an icon in the urban landscape. This icon, this statement of architecture, the first encounter visitors would have with the island,

should stand proudly and greet visitors confidently and unabashedly.

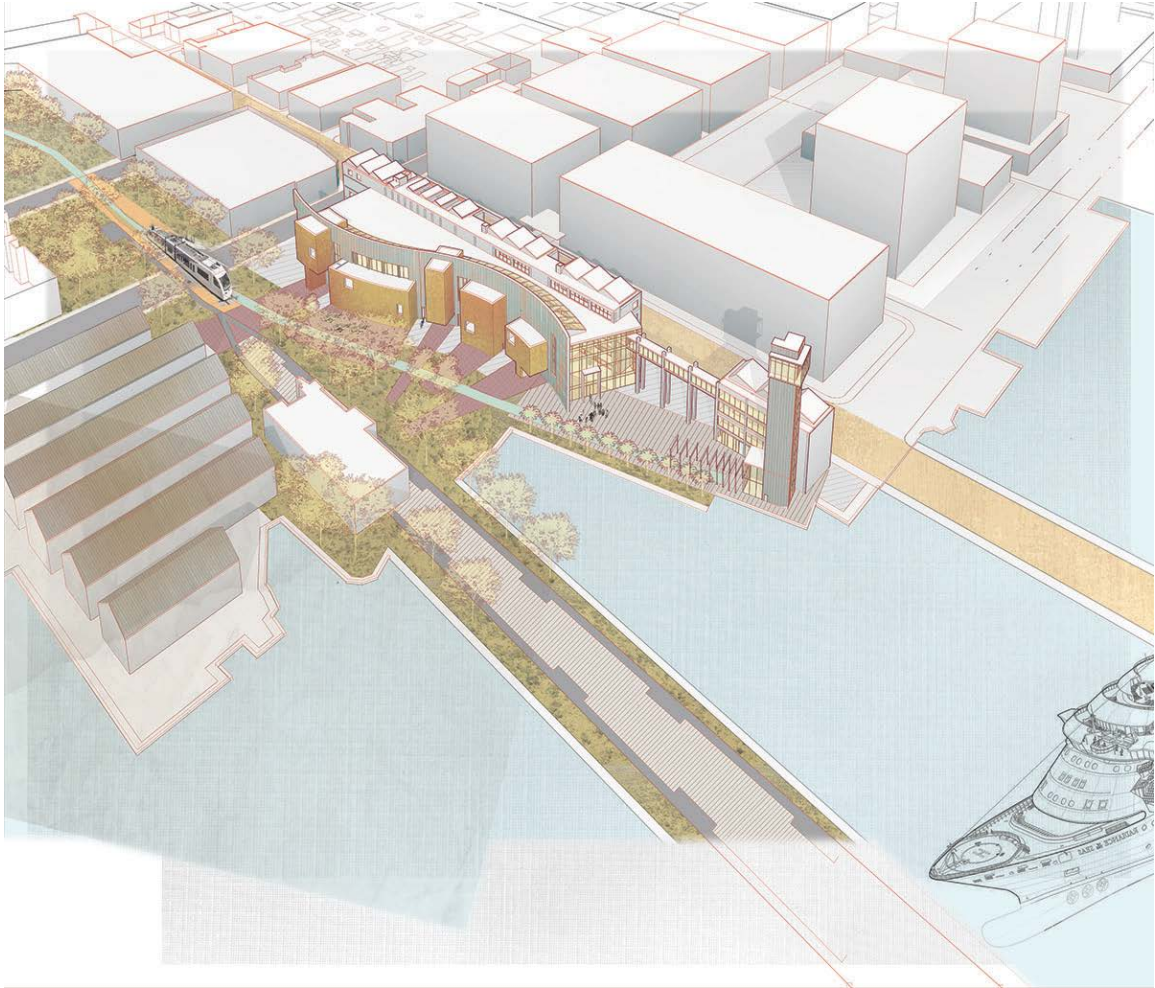


Figure 64. Aerial Rendering: The New National Gallery of Jamaica
Source: Image by Author

The proposed design uses materiality and formal moves to make references to various elements that have both shaped the identity of Kingston's people as well as the city itself. It makes references to the history of colonially imposed industry and trade on its west side, the harbor to the south, and the defined city grid to the east. The result is an architecture with three very prominent faces – each face having the ability to speak to the varied, collaged nature of Jamaican identities.

The massing of building has three major components – the 'bar' that defines Pechon

Street on the East, a curving wall with playful, volumetric masses protruding through, and the resultant interstitial space between the two space-making elements. There is also a tower and piece of the ‘bar’ that reads as though it broke away, that butt the pier and stands up to the heights of incoming cruise ships.



Figure 65. Site section-elevation showing transportation hub (north of the site) and the tower facing the cruise ships
Source: Image by Author

The materiality of the various facades is as result of what they are responding to and the spaces they are defining. The west façade, featured in Figure 64 , features the curving wall, clad in corrugated steel, juxtaposed with the protruding volumes clad with a refined metal panel system. These metals reference the industrial past, the metal of the historic rail roads and read as an art installation in the park space facing the proposed light industrial neighborhood development west of the site.

The east façade is clad in limestone alluding to the idea of it being a defining street wall and to it being the more urban-tied face of the building. The juxtaposition of the limestone side and the metal side speak to history of the city where there was historically a mixing of typologies on each lot when the city was first built and even today.

Crafting Space

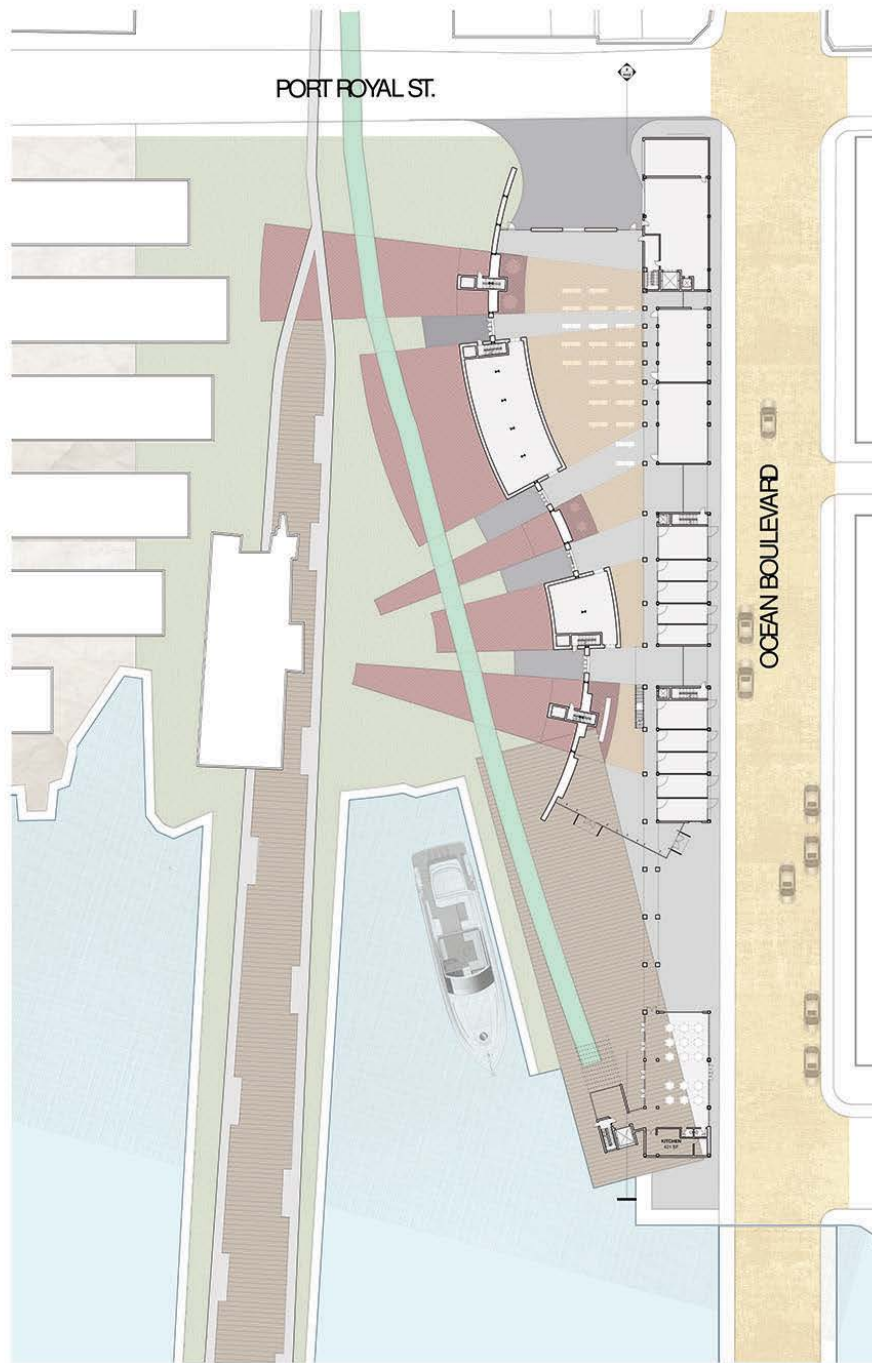


Figure 66. Ground Floor Plan
Source: Image by Author

The program collages together an art center, typically a for-profit venture, and an art

gallery, a non-profit venture. Both entities, typically remain administratively disconnected, but for this thesis, the entities and their visitors shall be connected, visually. On the ground floor the ‘bar’ building described earlier, hosts artist teaching studios that open to the central space as well as to the street, to encourage conversations with the artist. It also hosts a workshop and a digital fabrication lab that the art center users and the museum staff can both use. There are also two free galleries hosted in the orange metal clad ‘boxes’ that meet the ground. These spaces, pulled apart from each other, result in a large, four-story atrium between them where artists work and where conversations can fill the air, as people walk between the paid-entry galleries above.

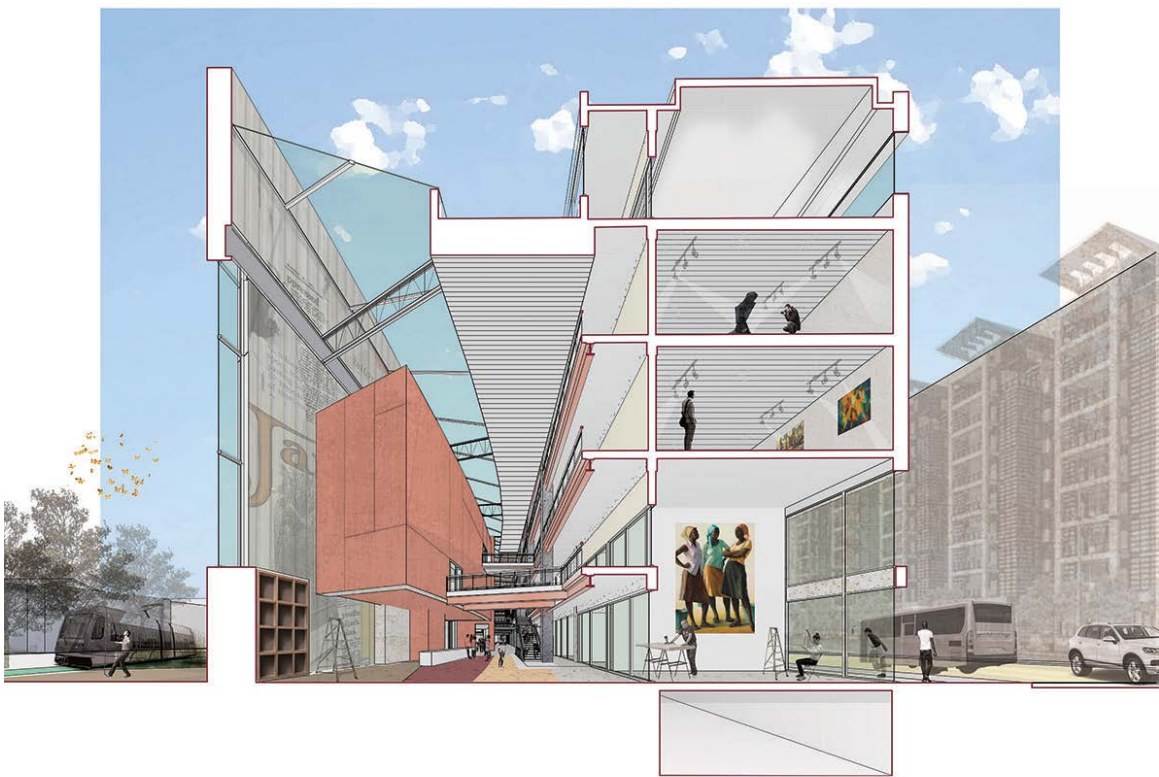


Figure 67. Section perspective showing lobby flanked by artist teaching studio and galleries
Source: Image by Author

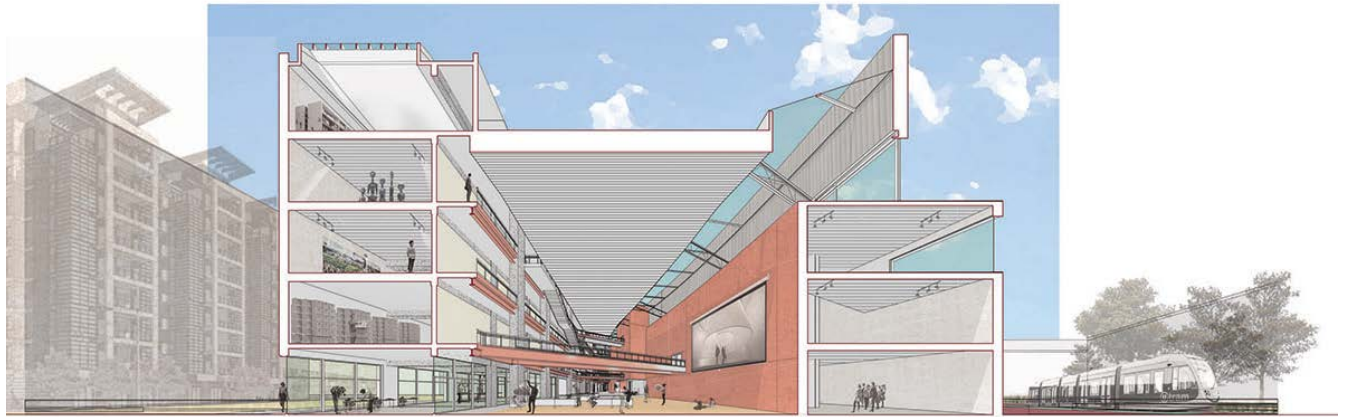


Figure 68. Section perspective showing art center work space flanked on either side by galleries
Source: Image by Author

Various museum functions and processes are put on display and are accessible as part of the exhibition, including art conservation on the 5th floor, non-exhibited artwork storage on the 5th floor, and exhibition preparation on the 2nd floor. These functions are mixed in with the various gallery spaces in the ‘bar’ building. This allow for the process of preparing an art museum in a “Jamaican” way to be a part of the exhibit. The volumetric ‘boxes’ described earlier are reserved solely for exhibiting temporary works. They are designed to be experienced as singular volumetric entities, with each having their own internal circulation.

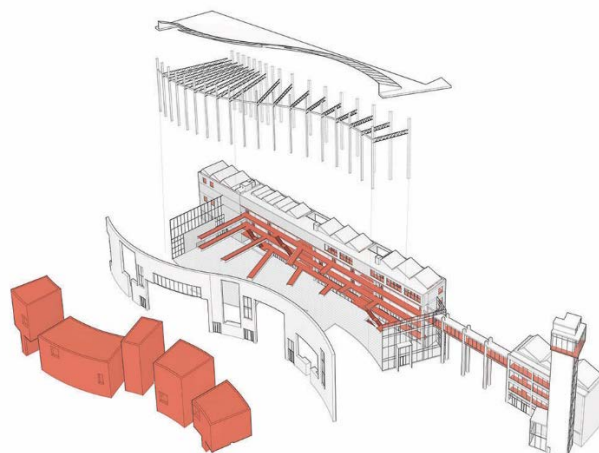


Figure 69. Axonometric diagram calling out defining design elements
Source: Image by Author

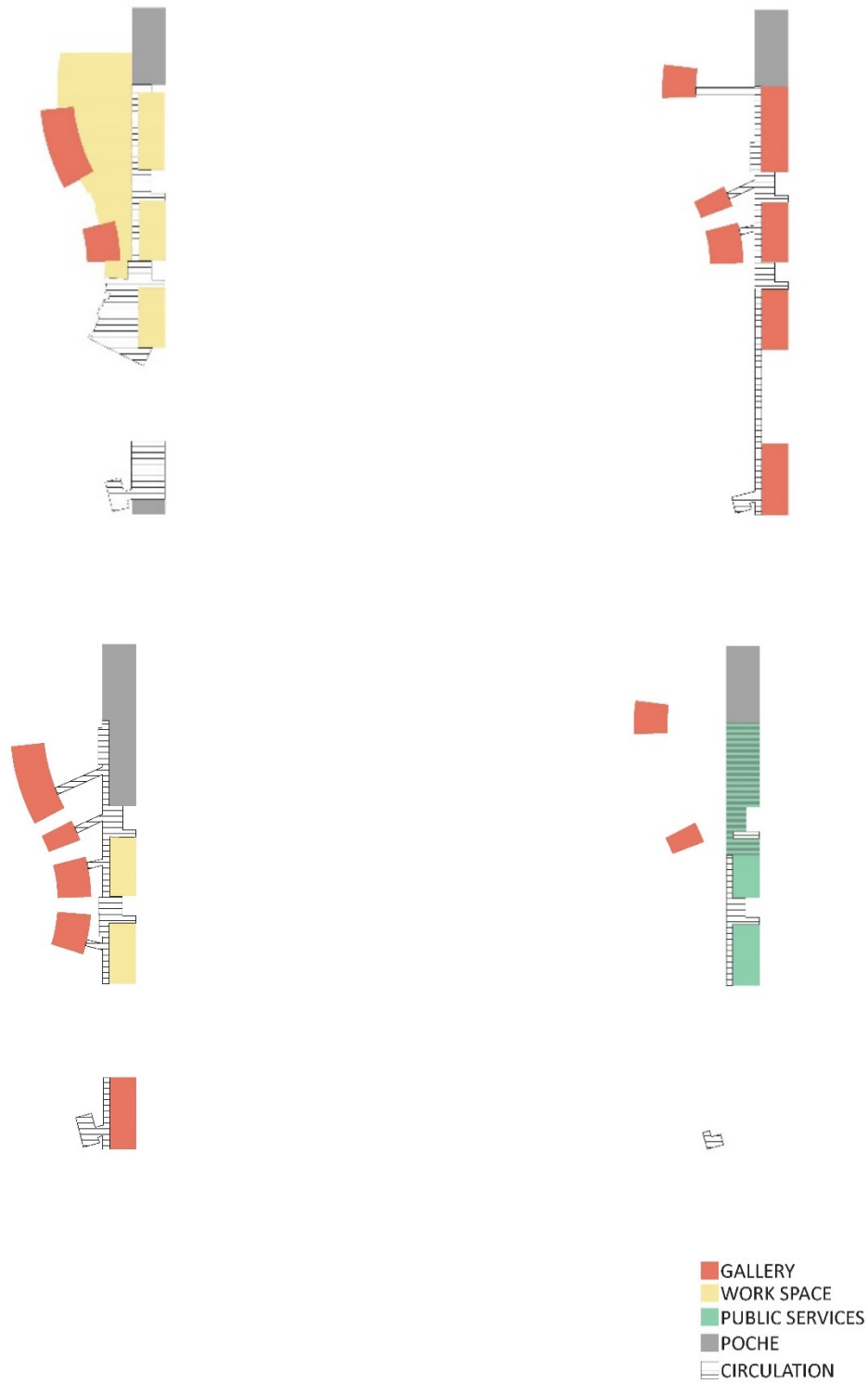


Figure 70. Floor Plan Program Diagram Top L-R: Ground floor, 3rd/ 4th floor, Bottom L-R: 2nd floor, 5th floor
 Source: Image by Author

Crafting Face

Building facades are a way architects communicate to their audience and so façade explorations were done extensively for this thesis. The east elevation particularly, was studied, as it faces the circuit and would be both the locals' and tourists' first interaction with the building. The various studies looked at issues of materiality and how material can convey the idea of collaged identities, how to make an opening in the street wall for this project, and ways to integrate iconic elements into the architecture.

The result for the east elevation is one that expresses the idea of street wall clearly, but makes large opening gestures to the street to invite the public inside, it also simultaneously uses very small openings in the wall for windows to reinforce the idea of the street 'wall'. It illustrates the idea of collage by mixing various striations and colors on the limestone façade and by arranging the windows, of various sizes, in a staccato manner. This arrangement reinforces the idea that identity, like a collage, is made of varied elements that distinctly mean something and when assembled begin to take on new and different meanings, and that meaning is interpreted differently by all viewers.

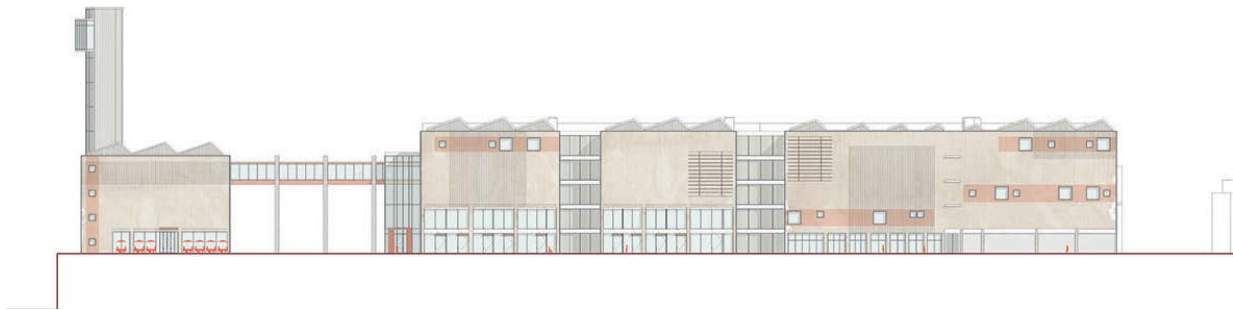


Figure 71. East Elevation
Source: Image by Author

CHAPTER 6: CONCLUDING REMARKS

To understand contemporary Jamaican identities, one must understand the historic processes that shaped both the land and the society- the colonial process and its resultants. 'Jamaicanness' is a collage of the influences of colonialism on society that are perpetuated today and the various resistances to that. It is ad hoc and undefinable; it isn't fixed. Like a collage, it is made up of layer upon layer of contributing material and is never finished. It is always a work under transformation. Therefore, the program for this thesis, a new (redefined) national gallery was very important.

Though I believe John McLeod is correct in saying that artists can synthesize ideas of identity into works of art⁸⁵ – finished works of art represent a moment in time. By the time that work of art is produced, Jamaican identities would have been altered. That is why this thesis incorporates the process of making art, the process of curating art, the process of handling art and the Jamaican street life into the design. It is in these moments, of people being and people doing things naturally, that identity is performed. Only after one sees both the processes of Jamaican art making and the products of Jamaican identity as illustrations, is one able to begin to truly understand the layers of the Jamaican identity collage.

This thesis uses the architectural process as a means of understanding and defining identity – it uses collage as a metaphor and as a tool to discover and to illustrate ideas about Jamaican identities. This thesis also uses architecture as a venue for understanding and exploring Jamaican identities by collaging the historic influences on the city, with a contemporary art museum and art center program to create a physical space for dialogue.

⁸⁵ McLeod, John. *Beginning Postcolonialism*. Manchester: Manchester University Press, 2000, 84

Appendix A: List of Precedents Used

Architectural Precedents

Luis Barragan house and studio, Mexico City, Mexico, Luis Barragan, 1947.

Musée du quai Branly - Jacques Chirac, Paris, France, Jean Nouvel, 2006.

Torpedo Factory Art Center, Alexandria Virginia, 1983.

University of California at Santa Barbara Art Museum, Michael Dennis & Associates, unbuilt.

Wall House, Groningen, The Netherlands, John Hejduk, Thomas Muller/van Raimann

Architekten & Otonomo Architekten

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